

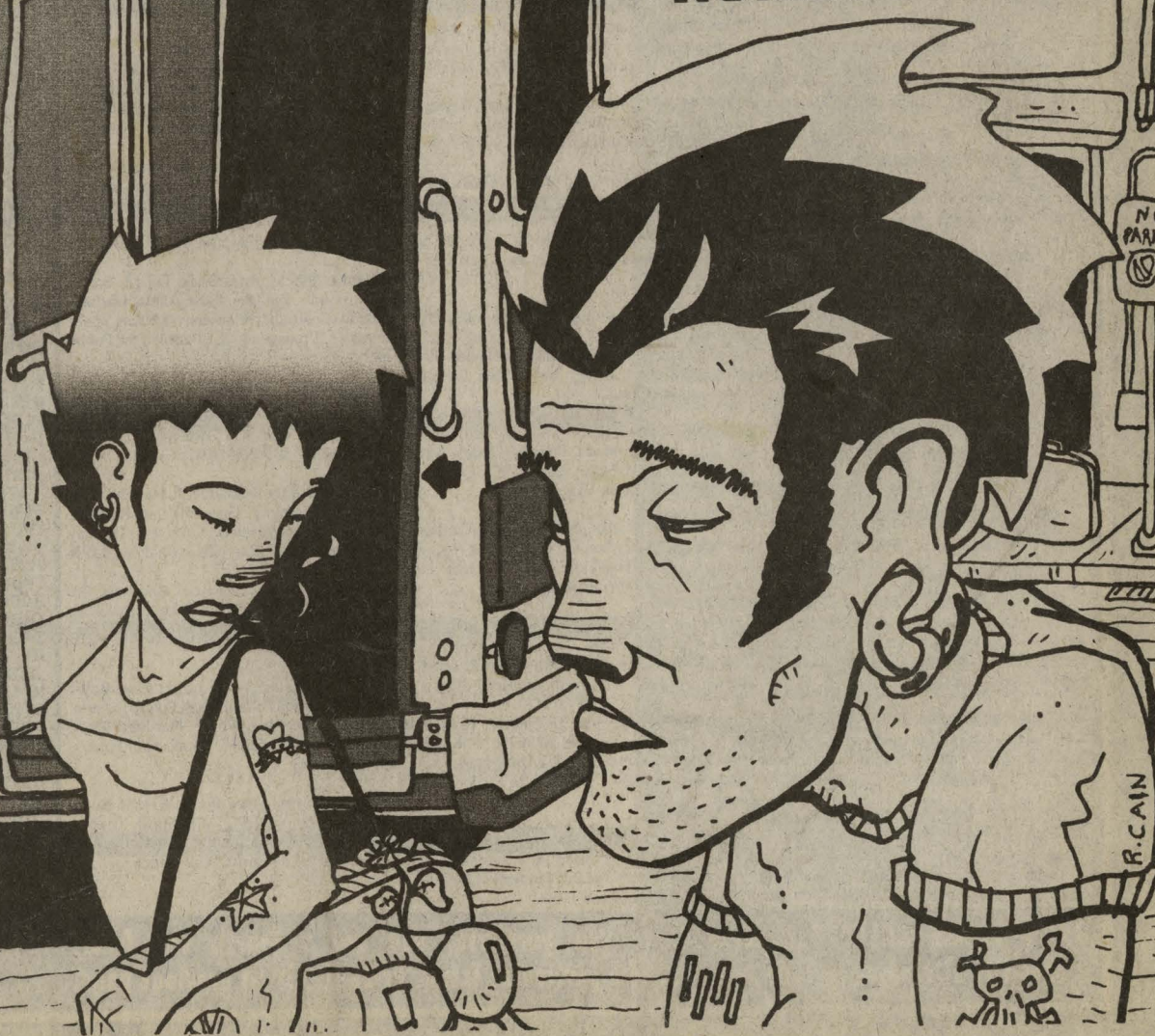
Maximum Rock-n-Roll

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♦locust♦
♦ratos de porão♦
♦usv♦razlog za♦
♦G-3♦the swarm♦
♦what happens next?♦
♦record buying on the
internet♦are key-
boards punk?♦

carbondale

DECEMBER 1999
NUMBER 199



MAXIMUMROCKNROLL MAXIMUMROCKNROLL MAXIMUMROCKNROLL

MAXIMUM ROCKNROLL IS A MONTHLY PUBLICATION. ALL WORK IS DONATED AND NO ONE RECEIVES ANY SALARY. ALL PROCEEDS ARE EITHER INVESTED IN TECHNOLOGICAL IMPROVEMENTS OR GO TO OTHER SIMILARLY NOT-FOR-PROFIT PROJECTS. ANYONE IS WELCOME TO REPRINT ANYTHING FROM MRR, BUT ONLY IF IT'S NOT-FOR-PROFIT.

WANNA SEND US SOMETHING?!

Scene Reports: PUNK'S NOT DEAD! It's happening out there and MRR readers want to hear about it! MRR relies on you scenesters out there to keep the pulse of what's happening in your town, write up something fun and interesting about it, and send it in to MRR. Photos and artwork are mandatory. Tell us about local bands, zines, and cool and uncool venues. Include info for travelling punks (non-US scene reports are especially welcome!) such as where to find cheap veggie eats, record stores, and strong coffee. Has your punk scene spawned any communally-run enterprises such as show spaces, cafes or record stores? Are racist or homophobic thugs threatening your scene's harmony? Enquiring punk minds want to know! See details below for format info.

Interviews: Boy, is MRR ever looking to improve the quality of our interviews (which shouldn't be hard!) We'd like to get a staff of reliable people across the country and around the world who could turn in some good, probing interviews on a semi-regular basis. We're looking for people who already have some experience doing interviews (perhaps you have your own zine and would like to share some of your best stuff with a wider audience), who can challenge bands (I know, I know, most bands don't have squat to say, but a good interviewer can take them where they haven't been before!) or give some long overdue support for those behind-the-scenes types who do an awful lot of the hard work in punk rock but get little of the ego or monetary rewards. Please give us a call if you are interested in covering new hardcore, punk or garage bands.

Formats for submitting stuff: We prefer things typed up on a 3 1/2" computer disk, either Mac (preferred) or IBM. Please don't type in ALL CAPS! If you can't access a computer, then typed up cleanly on paper should work, as long as it's in a fairly common and straightforward font. Graphic stuff? Send photos (B&W preferred, but color OK too), logos, etc. Thanks

Records/zines: See detailed information listed on the mastheads of the Record Review and Zine Review sections.

- #146/July '95. Riverdales, Head, Bristles, Aut Aut, Schleprock, Spanakorzo, McRackins, YAPO, 10-96, Empress Of Fur, Underhand, Nailed Down.
- #149/Oct '95. Manic Hispanic, Pet UFO, Campus Tramps, Joe Kidd, Bad Luck Streak, Chumpslap, Humpers, No Violence, Diferentes Actitudes, Juveniles, Richard the Roadie, "Roots Of Punk—The Sixties Pt 2".
- #150/Nov '95. NY Loose, Snap-Her, Sick Boys, Splatterheads, Pipe, Pregnant Man, Final Conflict, Rawness, Stink, Goblins, Smellie Fingers, "Roots Of Punk—The Essential 1950s".
- #151/Dec '95. Lowdowns, My White Bread Mom, Queen B's, Electric Frankenstein, Turtlehead, Serpico, Trick Babys, In/Humanity, Stains, Varukers, Pist, Terrible Virtue, "The Hardcore Films Of Richard Kern".
- #155/Apr '96. 3rd Degree, Russey Crush, Surf-in' Turnips, Sickoids, Anti-Flag, Slight Slappers, High Plains Drifters, Cro-Mags, Hockey Teeth, "The Knights Of Malta".
- #156 pt 1/May '96. Public Toys, Crunch, Peter & The Test Tube Babies, Nails Of Hawaiian, Splash 4, Yawp!, Lifetime, Sickoids, "Roots of Punk—Boston".
- #156 pt 2/May '96. Australian Special: Beanflipper, Melancholy, Blitz Babiez, Crank, Sub-Rosa, Mindsnare, TMT, H-Block, B-Sides, Fallout, Frenzal Rhomb, Lawnsnell, One Inch Punch, Chickenshit, No Deal, Ussue 1, Clint Walker.
- #157/June '96. Against All Authority, The Criminals, Wardance, Heroines, Brain Brats, Rudiments, Chinese Millionaires, Sons Of Hercules, Your Mother, Yellow Scab, "Roots of Punk—Sham 69".
- #158/July '96. Workin' Stiffs, The Gain, Ashley Von Hurter, Haters, The Process, Brother Inferior, Judge Nothing, Break-ups, Not For Rent, "Roots of Punk—The Buzzcocks".
- #159/Aug '96. Smugglers, Brand New Unit, Tone Deaf Pig-Dogs, Round Ear Spocks, David Hayes/Very Small Rees, Man Afraid, Blind Side, Vox Populi, Death Wish Kids, Fun People, Fat Drunk & Stupid, "Roots of Punk—The Dickies".
- #160/Sept '96. Automatics, Boycot, Toast, Morning Shakes, Mormons, John Q Public, Sex Offenders, Ballgagger, Business, Apocalypse Babys, Good Riddance, Russia Update, "Roots of Punk—Eater".
- #161/Oct '96. Jet Bumpers, Steel Miners, Divisia, Lopo Drido, Red #9, Nothing Cool, Sink, Sires, Newtown Grunts, "Pioneers of Punk—Ohio 77".
- #162/Nov '96. Phantom Surfers, Candy Snatchers, The Stain, National Guard, Torches To Rome, Restos Fosiles, Two Bo's Maniacs, Snuka, Redemption 87, Torture Kitty, "Roots of Punk—Los Angeles 77".
- #163/Dec '96. Last Sons of Krypton, Prostitutes, Wig Hat, Boys, Let It Rock, Enemy Soil, Vulcaneers, Half Empty, Zeros, Deadcats, Teen Idles.
- #165/Feb '97. He's Dead Jim, Millionaires, No-Talents, Blanks 77, The Hives, The Freeze, Chris Spedding/Other People's Music, Defiance, Real MacKenzie's, Savage Malignant, Sea Monsters, Dropkick Murphys, Vou Sou Nezumi.
- "Roots of Punk—Richard Hell".
- #166/Mar '97. Walking Abortions, Hickey, '77 Spreads, Sanity Assassins, Cards In Spokes, Joey Tampon & The Toxic Shocks, Adjective Noun, Suicide King, Linguas Armadas, Trauma, De Crew, "Pioneers of Punk—Dead Boys".
- #167/Apr '97. No Fraud, Nobodys, Sloppy Seconds, The Forgotten, Thee Viceroy's, Brian/Grand Theft Audio, Gauze, Danko Jones, "Roots of Punk—Kuro".
- #168/May '97. Cretin 66, Fishsticks, UK Subs, Distemper, Enewetak, Fields Of Shit, "Roots of Punk—SLF, Undertones".
- #169/June '97. Hand Skin, Cluster Bomb Unit, Jihad, Purgin, Speed Queens, Remission, Halfings, The Old Man, Deface, "Roots of Punk—Clash, Ramones, Sex Pistols".
- #170/July '97. Bristle, Mine, Tedio Boys, The 4 Cockroaches, Absconded, Meanwhile, Broken, (Young) Pioneers, Hoodrat, "You're Dead!", "Pioneers of Punk—The Slits".
- #171/Aug '97. Strychnine, Idiots, Pelado Rees, Misanthropists, Racetractor, Violent Society, Knuckleheads.
- #172/Sept '97. Withdrawals, Judgement, No Motiv, Oppressed Logic, Truents, Left For Dead, Yellowskin, Weird Lovemakers, Smash Your Face, Flatus, Straight Faced, Klaxon, X-It, web designer Vic Gedris, filmmaker Doug Cawker.
- #173/Oct '97. Hot Water Music, Fat Day, Los Tigres Guapos, Les Partisans, Bristols, My 3 Scum, Space Shits, Pessimiser Rees, Reclusives, Nick Qwik, "Pioneers of Punk—GG Allin".
- #174/Nov '97. Stratford Mercenaries, Lickity Split, Bladder, Piss Shivers, Barnhills, In/Humanity: Education theme issue.
- #175/Dec '97. One Man Army, Those Unknown, Boiling Man, Piao Chong, Exploding Crustaceans, Last Year's Youth, Heartdrops, Dirty Burds, Dimstore Haloos, "Pioneers of Punk—The Henchmen", filmmaker Lech Kowalski.
- #176/Jan '98. Infoshops/radical bookstores, Scared of Chaka, Wongs, Palatka, Voorhees, Stalengrad, Upstairs People, Squidboy, Beltones, Sky Grain, the 1.4.5's, Ducky Boys, John Cougar Concentration Camp.
- #177/Feb '98. Superfly TNTs, Submachine, Drop-out, Society Gone Madd, Pinhead Circus, Ann Beretta, Blackbird, Naive, Useless ID, Quarantine, "Roots of Punk—Generation X".
- #178/Mar '98. Forgotten Rebels, The Dirty's, Josh Collins, Letterbombs, Go-Devils/Gyogun Rend's/Room 41, Tone Deaf Pig-Dogs, American Steel, Economics theme issue.
- #179/April '98. Boy Sets Fire, Tres Kids, Idyls, Spat & The Guttersnipes, The Posers, Explosive Kate, Douche Flag, They Still Make Records, "Pioneers of Punk—Dangerhouse Records".
- #180/May '98. Reinforce, Discontent, TV Killers, Slack Action, Eyeliners, Mademoiselle, MK Ultraviolence, Haulin' Ass, 97a, Infiltrators, Jack Saints, Stray Bullets, "Pioneers of Punk—Patti Smith".
- #181/June '98. Grapefruit, Druggies, Stiletto Boys, All Bets Off, Bonecrusher, Summerjack, Cell Block 5, DDI, Normals, "Pioneers of Punk—999", Pirate Radio theme issue.
- #183/Aug '98. Lewd, Asshole Parade, His Hero Is Gone, Cee Bee Beaumont, Teen Idols, "Pioneers of Punk—X-Ray Specs", Chiapas article.
- #184/Sept '98. Absentees, Devoid of Faith, UXA, Umlaut, Four Letter Word, Streetwalkin' Cheethahs, Ricanstruction, Libertine, Indecision, Snark-out Boys, "Pioneers of Punk—Black Flag".
- #185/Oct '98. Traitors, Wimpy Dicks, Arméd & Hammered, Dylan McKays, NME, Tezacrifco, Worm, Roswells, Raxola, Beatnick Termites, "Pioneers of Punk—Adverts".
- #186/Nov '98. Registrators, August Spies, Marilyn's Vitamins, Chinese Love Beads, "On Our Doorsteps"—on homeless punks, "Pioneers of Punk—Spizzenergi".
- #187/Dec '98. Real Kids, Sawn Off, Cretins, Spider Cunts, Heroines, Third Party, No Class, Skabs, Lily & Lance's Holiday in the Sun., "Pioneers of Punk—Dead Kennedys".
- #188/Jan '99. Stitches, Neighbors, Mansfields, Real Swinger, Maraunders, Mark Bruback, Mars Moles, DOA, "Pioneers of Punk—DOA".
- #189/Feb '99. Monster X, Peter & the Test Tube Babies, Steam Pig, Mauraunders, Yakuza, Dead Beat Rees, Halfways, Hot Rod Honeys, DeRita & Sister.
- #190/March '99. John Holstrom, Powerhouse, Brezhnev, Slappy, Black Pumpkin, Smartbomb ca, Wanda Chrome, Long Gones, Smogtown, Halfways, Tilt, "Pioneers of Punk—Mechanics".
- #191/April '99. Murder Suicide Pact, Kil Kare, Dúdmán, Super Hi-Fives, Better Than Elvis DJs, Pet Peeves, Loose Ends, Slingshot Episode, "Pioneers of Punk—Minor Threat", pt 1 of Chomsky's "Propaganda & Control of the Public Mind".
- #192/May '99. Los Crudos, Burning Kitchen, Henry Fiat's Open Sore, Polythene, Kangaroo Rees, Willie Brown, Biotic Baking Brigade, "Pioneers of Punk—Vice Squad", pt 2 of Chomsky's "Propaganda & Control of the Public Mind".
- #193/June '99. Munster Rees, DS-13, Safety Pins, Pussycats, Piolines, False Alarm, Darlington, Bad Stain, Bodies, Houseboy, Mullets, pt 3 of Chomsky's "Propaganda & Control of the Public Mind".
- #194/July '99. Deathreath, Last Match, God Hates Computers, Fokkewolf, Flesh Eating Creeps, Aside, Hoppin' Mad, Kid Dynamite, Thee Outcasts, "Pioneers of Punk—Elvis Costello."
- #195/Aug '99. Moral Crux, RC5, Have Nots, Ill Tempered, Dysentery, Greg Higgins, Revlons, Larry & the Gonowheres, C.U.Next Tuesday Rees, "Pioneers of Punk—Silver Chalice," MP3.
- #196/Sept '99. Hopscotch Rees, Catharsis, Orchid, The Pricks, Grissle, Product X, Reaching Forward, Emerge, Third Degree, "Time To Die—Epicenter Zone 1990-1999".
- #197/Oct '99. Reducers SF, Lower Class Brats, Reactor 7, TheGodsHateKansas, Futuro Incierto, Showcase Showdown, Waifle, Flat Earth Rees, Holidays in the Sun report, "Pioneers of Punk—Radio Birdman."
- #198/Nov '99. Hail Mary, Pressure Point, Bump N Uglies, The Victims, A/Political, Outlast, "Pionners Of Punk—Dictators", "Fuck Unamerican" and "After the Berlin Wall" articles.

BACK ISSUE SALE: For every three you purchase, you get a fourth one free!! Please list alternates in case we're out of a particular issue. Price list is on previous page.

MAXIMUMROCKNROLL MAXIMUMROCKNROLL

TOP

Please send us records (2 copies of vinyl, if possible—one for MRR and one for reviewer), or CD-only release. See Records section for where to send tapes.

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RAIMUNDO MURGIA

ZODIAC KILLERS-Most Thrilling Experience-EP	BLANKS 77-CBH-dbl.10"
TURBONEGRO-Darkness Forever-LP	MUSTANG-Mustang-CD
TRUST FUND BABIES-Can't Trust Me-EP	BODIES-Addicted To You-CDEP
SPAZZ-Crush Kill Destroy-LP	RAZORWIRE-Man The Guns-EP
BILLYBOY E LA SUA BANDA-Bastardi Dentro-EP	SCREAMERS-Demos 77-78-LP

JAH NELL

TV KILLERS-Have A Blitz On You-LP	PO PROSTU/HANGNAIL-split-EP
KNOTTS-Injection-EP	CALIFORNIA LIGHTNING-demo
SUBTONIX-live	SUICIDE-Ghost Rider-LP
PRETTY THINGS-Big City/Rosalyn-EPs	AEROBITCH/DIALTONES-split-EP
THE MAD-I Wanna Be A Devil-EP	TRASH BRATS-Must Be The Cocaine-EP

SEAN SULLIVAN

RONDELLES-The Fox-LP/FAT DAY-EP	PERE UBU-The Modern Dance-LP
LITTER-I'm A Man-45/SUICIDE-LP	HIS HERO IS GONE-The Plot Sickens-LP
REVERSAL OF MAN-This Is Medicine-LP	E-150/DARKSIDE OF SOUL-split-EP
SCREAMERS-Demos 1977-1978-LP	BLACK CAT MUSIC-12"/BLOODPACT-EP
TRUST FUND BABIES-Can't Trust Me-EP	TURBONEGRO-Darkness Forever-LP

BRUCE ROEHR

DUCKY BOYS/REDUCERS/VOLUNTEERS-Live	COLONNA INFAME-Skinhead-EP
BILLYBOY E LA SUE BANDA-Bastardi Dentro-EP	ADOLF & THE PISS ARTISTS-Law-EP
POSERS-The Knife Brothers-CD	FEKALE BREKNINGER-Toilet Rocker-EP
HOOKERS-Black Magic Stallion-EP	THE MAD-1978 EP/V/A-Pogo & Oilchestra-CD
GUNDOG-He Who Laughs Last-LP	V/A-Speed Kills-LP/V/A-Oi! Vulcans-CD

MAX WARD

SUBTERRANEAN KIDS-85-88-2XLP	PUNCTURE WOUND-Lee Oswald-EP
NO COMMENT-87-93-LP	DISCLOSE-Nightmare Of Reality-LP
LOS CRUDOS-Last Stand-LP	UNWISE-Get Lost-EP/DERIDE-FTLE-EP
NO CHOICE IN THIS MATTER-CD	PAINTBOX-The Door-EP/TOMORROW-CD
CRUNCH-Rock N Roll Doping-EP	MESSED UP/JABARA-split-flexi

RYAN WELLS

TELEVISION-Double Exposure-CD	KNOTTS-Injection/Crowd Loves It-EPs
GRIM/KLONE BAND-split-EP	PRETTY THINGS-all EPs
TV KILLERS-Have A Blitz On You-LP	ZODIAC KILLERS-Most Thrilling Experience-EP
WILDEBEESTS-Bimbo Party-LP	THE MAD-1978 EP
RONDELLES-The Fox-LP	TRUST FUND BABIES-Can't Trust Me-EP

REMA YOUNG / KENNY KAOS

BULEMICS-Blurred Vision-10"	HOOKERS-Black Magic Stallion-EP
HYDRAMATICS-Dangerous-45	SUPER KINGS-10"/LAZY COWGIRL-Rank-LP
NEW BOMB TURKS/ONYAS-split-EP	TURBONEGRO-LP/ZODIAC KILLERS-LP
POWDER MONKEYS-Talk Softly-10"	SPLASH 4-10"/WEAKLINGS-Burnt Bridges-EP
THE WIMPY'S-Get On My Van-EP	NAZIS FROM MARS-Cosmic Beat-EP

ZINE TOP TEN

Ideas Is Matches #2	Slingshot #66
Back To School Guide 99-2000 #1	Imagine #1
The Match #94	Megabeef #3
Trailer Trash #12	Trippa Shake #12
Underdog #27	Vortex From The East #17

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MAXIMUMROCKNROLL

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Let us know which issue to start with!

BACK ISSUES AVAILABLE:

Back issues 146, 150-151, 155-163, 165-198 are as stated above in subscription info. See descriptions on the page after next.

DEADLINES FOR NEXT ISSUE:

Scene Reports: continuously, with photos!

Interviews: continuously, with photos!

Ad Reservations: call to make sure.

Ad Copy In: by 15th of previous month—**NO LATER!!!**

Issue out: by 2nd week of following month.

AD SIZES AND RATES:

1/6 page: (2 1/2" x 5") \$25

1/3 page long: (2 1/2" x 10") \$60

1/3 page square: (5" x 5") \$70

1/2 page: (7 1/2" x 5") \$100

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Due to backlogs, we can only run new ads for music and zine releases. All other ads must be classifieds only. We will not accept major label or related ads, or ads for comps or EPs that include major label bands.

CLASSIFIEDS: 40 words cost \$3/60 words max for \$4. No racist, sexist or fascist material. Send typed if possible. Cash only!!! Expect a two month backlog!

COVER: Reid Cain

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MAXIMUMROCKNROLL

TOP

For what it's worth (not much), here's some of the MRR crew's current Top 10 lists of stuff we review.

10

ROB COONS

CHRIST ON PARADE-Insanity Is-CD

SPAZZ-Crush Kill Destroy-LP

CROW-Death Of Nuclear Arms-EP

DERIDE-FTLE-EP

MY MINDS MINE-Unseen World-EP

NO COMMENT-87-93-LP

E-150/DARKSIDE OF SOUL-split-EP

HIS HERO IS GONE-The Plot Sickens-LP

ZODIAC KILLERS-The Most Thrilling-LP

BOTCH-live

JEFF HEERMANN

TRUST FUND BABIES-Can't Trust Me-EP

SPLASH 4-Shame Shame Shame-10"

SUICIDE-LP

V/A-Brainkiller-LP

SCREAMERS-LP

GRIM KLONE-Back On The Street-EP

THEE MICHELLE GUN ELEPHANT-EP

TV KILLERS-Have A Blitz On You-LP

THE MAD-1978 EP

V/A-Tout A Fond!-CD

TOM HOPKINS

VOL. 11-Prole Art-LP/FAIR FUCK-Bamml-EP

AMERICAN STEEL-LP/REVERSAL OF MAN-LP

DERIDE-EP/SCREAMERS-LP/HHIG-Plot Sickens-LP

ATOMVINTER/SVART SNO-split-10"

PUNCTURE WOUND-EP/L.J. HUNTER-EP

V/A-Did Somebody Say Rock?-EP

BLACK CAT MUSIC-12"/LEWD-LP

TRUST FUND BABIES-Can't Trust Me-EP

SUBTERRANEAN KIDS-85-88-2XLP

TOLSHOCK-EP/NO COMMENT-87-93-LP

CAROLYN KEDDY

HOOKERS-Black Magic Stallion-EP

TRUST FUND BABIES-Can't Trust Me-EP

ZODIAC KILLERS-Most Thrilling Experience-EP

SCREAMERS-LP/MAD-7" and LP

LONG JOHN HUNTER-Hey Mrs. Jones-7"

SONGS FOR EMMA-Live in Europe

TV KILLERS-Have A Blitz On You-LP

WILDEBEESTS-Bimbo Party-LP

SWELL MAPS-Intl. Rescue-LP/SPLASH 4-10"

PRETTY THINGS-EPs/SPAZZ-Crush-LP

DULCINEA LOUDMOUTH

THE LEWD-LP/AEROBITCH/DIALTONES-split-EP

TURBONEGRO-Darkness Forever-2xLP

The MOORAT FINGERS-Rejected-EP

THE MAD-both-EPs

HOOKERS-EP/FUSES-LP

TRUST FUND BABIES-Can't Trust Me-EP

SPITFIRES-Cut Me Some Slack-45

PRETTY THINGS-all-EPs

LONG JOHN HUNTER-Hey Mrs Jones-45

ZODIAC KILLERS-LP/TV KILLERS-LP

RAY LUJAN

BIG WIG-Stay Asleep-CD/OVER IT-CD

NITROMINDS-Gunshot-CD

TURBONEGRO-Darkness Forever-LP

RONDELLES-The Fox-LP/SCREAMERS-LP

THE PRESSURE-Things Move Fast-CD

AMERICAN STEEL-Rogue's March-LP

TOWARDS AN END-Change-EP

ANN BERETTA-To All Our Fallen Heroes-LP

BLACK CAT MUSIC-New Romance-12"

RIOTGUN-CD/HIS HERO IS GONE-Plot-LP

TIMOJHEN MARK

EXISTENCH-Blood Money-CD

CROW-Death Of Nuclear Arms-EP

DISCLOSE-Nightmare Of Reality-LP

HIS HERO IS GONE-The Plot Sickens-LP

SPAZZ-Crush Kill Destroy-LP

CHRIST ON PARADE-Insanity Is-CD

SEPPUKU-Ritualistic Suicide-EP

E-150/DARKSIDE OF SOUL-split-EP

NO COMMENT-87-93-LP/V/A-Brainkiller-EP

REVERSAL OF MAN-This Is Medicine-LP

ALLAN MCNAUGHTON

AMERICAN STEEL-Rogue's March-LP

PERE UBU-The Modern Dance-LP

SPAZZ-Crush Kill Destroy-LP

DEAD END CRUISERS/THROWAWAY GEN.-EP

NOFX-Louise & Liza-EP/ANN BERETTA-Heroes-LP

FAT DAY-EP/SUBTERRANEAN KIDS-2XLP

SNATCHER/ANNALISE-split-EP

REVERSAL OF MAN-This Is Medicine-LP

PANORAMA AFRO-Afro Justice-EP

TRUST FUND BABIES-Can't Trust Me-EP

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V/A CARCASS GRINDER / DENAK
V/A DEMON SYSTEM 13 / BLOOD OF OTHERS
V/A GASP / SUFFERING LUNA
V/A MANDATORY MARATHON
V/A SEVEN FOOT SPLEEN / KANKER
V/A SHORT HATE TEMPER / GODSTOMPER
V/A SPEED FREAKS
Volume 1
Volume 4

Can't quite get my head around this one - lots of bass (no guitar!), Lydia sings/speaks, distortion, keyboards (!?)...
In the vein of any humorous, quick and tuneful band - snide humor with catchy, upbeat and quick songwriting. Got
Limited Quantity - the insane 8 fold package - think Gatefold X 2 - their best on a double LP with cardboard galore.
An old school flavor - cool breaks, harsh vocals and choruses to sing along... political hardcore in the classic sense.
Double CD with a retrospective look at this influential grindcore band - totals out at 56 tracks, with EPs, live etc
Another great pairing - Florida's heaviest and the graphic legend. Half hour of bludgeoning hardcore, ace package.
The infamous and now long out of print 12 reissued as a European 10. Poster, sticker and more - they still rule.
Recorded back a while ago (1991) - finally released - Five songs from this German infantry outfit - funny layout.
Forty song CD - humor, power, violence and irreverence. Samples, high/low vocals and brutal guitars. Great stuff.
This is the best thing I've heard this month - totally abrasive, somewhat amusing, and ultimately unfriendly.
Great collection - the two EPs, the second LP and an unreleased demo from 1989 - Timeless Bay Area HC
The collection CD back in stock - when it's Despire You, and it's a 62 song discography, you know you need it.
Their second full length on vinyl - new layout, same insane noisecore - they're the hugest sounding US band again...
Working the 'several people scream, guitars wail like crazy, drummer goes nuts' angle - charismatic Japanese HC
Gotta give credit - Ken knows how to pick them. A hundred paces, ten sounds, four people and one new ideology.
Great to put this on, and not be surprised. One of the best around does it again - no filler, no fat, and not slow.
Amazing stuff - their latest, and perhaps last. Color gatefold package, questioning and prodding music and life again
Another scorching platter from these Germans - it's about a thousand MPH, gasoline vocals and entirely in German...
Great CD - dual vocals, and the kind of politics that still keep me going - insightful, incendiary and inspirational.
Great stuff - neat packaging, and some totally ferocious hardcore - several people screaming the whole time. Ace.
Doing what no one else would (could?) do - they're making about the strangest hardcore I know. Definitely unique.
Noisy, raw and almost unintelligible. Two vocalists, a drummer on crack and 10 songs on a EP. Goddamn.
Much anticipated full length - and worth the wait. Spiteful, uncompromising and abrasive hardcore. Straight ahead...
About everything you'd need, and cheap tool The 'Erode' LP, Embraced EP and various comp / split materials...
Phobia and Pessimiser - two of the SoCal powerhouses - teaming up - doom laden hardcore yet again.
61 Songs from Australia's finest - it's a singles collection, so there's some great material here - check MRR-CIA
It's made it onto vinyl - awesome latest full length from these Aussies - not pretty, not nice, and back to their roots.
Side project for Gehenna personnel, and it's full on metal - taking their hardcore roots, applying that metallic finish
What needs to be said about a new full length? West Bay Coalition, and it's as good as you're hoping!!
Another four songs from these Bay Area standouts. Songs are fast and abrasive, yet stick with you. More fuel!!
Crazy packaging from Neurosis side project - one sided, etched vinyl and a hand screened cover. Interesting/Unique
Whoa. This has the highest production. The Arizona desert, continuing to bake desperation and spite to a crisp.
Gloom putting the pedal down - great stuff from Monster X; By the Throat, Police Line and Devoid of Faith (RIP)
Max pulls it off again - Flash Gordon, Lie, Crucial Section and a hand screened cover. Interesting/Unique
Blazing stuff from both - some of the premier Japanese blurr meets 4 tracks from their Spanish counterparts
Great Aussie split EP - blistering European hardcore from DS-13 (who rule!) meet some burly Aussie HC
Two of the stranger hardcore bands around today team up - it's inventive, original and totally memorable
Check this one - C Bronson / C Casualties / Gob / GAIA / Capt 3 Leg / Laceration / Palatka and 4 more. Whoa.
One of the better noise/hardcore bands in the US right now - 7 Ft Spleen work the distortion well - great split.
Amazing packaging - El Grito comes through with the goods. Texas / California hardcore - noise, attitude, etc etc
Check this lineup - Dahmer/Demon System 13/Dudman (Japan)/C Bastards(Italy)/Turnut (Ger)/Ruido. Whoa.

november

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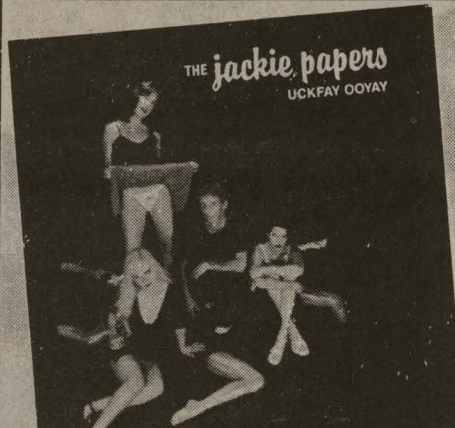
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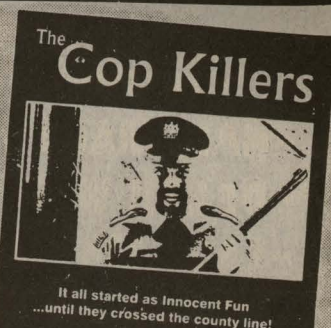
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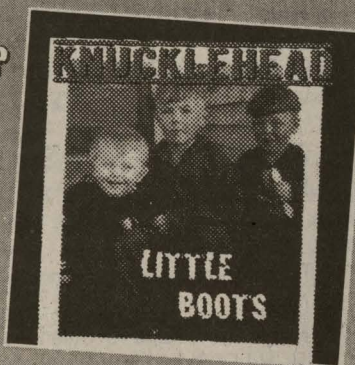
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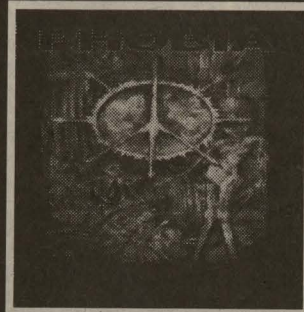
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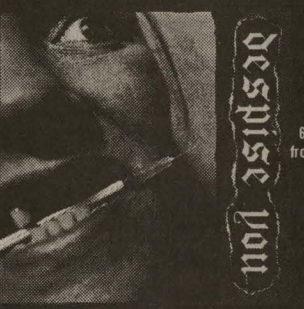


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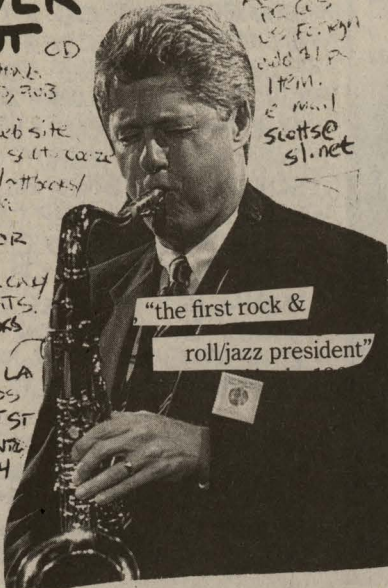
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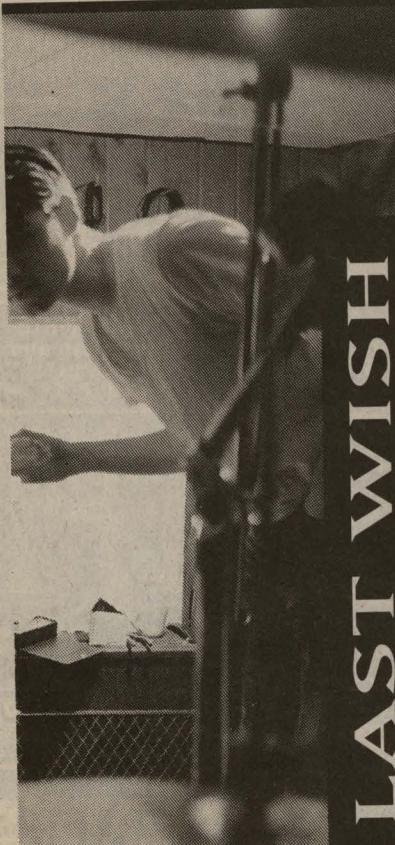
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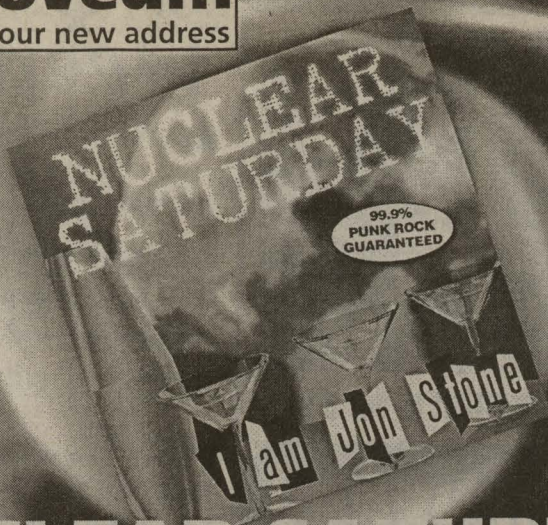
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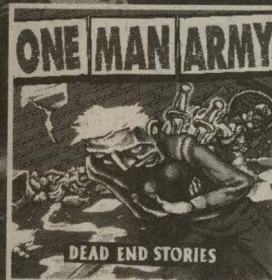
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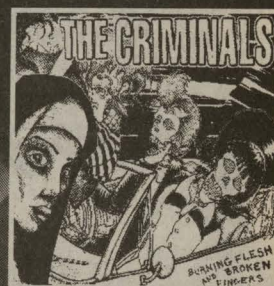
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M R R
people
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readers:

This is a response in reference to the column "Crazy Cowgirl Stories and Rants" by Rhinestone T in the August issue of *MRR*, concerning stealing from Barnes and Noble. She said that "...the wooden detection system at the front of the store that is supposed to detect stickers is for CDs and items that have those rectangular raised stickers on them; not for books." Perhaps at her B&N, but not at ours. At ours, they place those magnetic barricaded stickers inside the books too. They're not actually stuck to the books, but placed at random inside. Sometimes there will be several in a book, sometimes one, sometimes none. If a book is stolen with one of these stickers inside, the alarm will sound at the entrance. So, if you find them in a book, just take them out and throw them on the shelf somewhere. These same magnetic stickers are also found on the backs of videos.

Let the shoplifter beware! Those magnetic stickers can be found in the books too! As for Books A Million, they don't put stickers in their books. I don't know the situation at Borders, but I do know they have cameras. I'm not sure if they're watched or not. Adios,
Pilar la Loca



Sandy Roy and *MRR* readers,
I wanted to clarify a few points regarding Sandy Roy's letter in the October '99 issue of *MRR*.

1. Each benefiting non-profit group receives 5% of the retail price of the record, not 5% of the profit. The retail amount is generally at least \$10 more than the profit made from each release. If it were 5% of the profit, that would be a very small amount of money. Because it is 5% of the retail price, it's five times more than 5% of the profit would be.

2. Bands are being paid from the releases. In my experience, a band that gives away too much is a band that doesn't last very long. It is in the long-term interests of non-profit that the bands do well enough to keep going and keep the records moving.

3. The non-profit organizations are chosen by the band. They are as follows:

Fifteen - "Lucky". Benefits the Redwood Summer Justice Project. Their sole purpose is to raise funds for, and raise awareness about, Judi Bari's lawsuit against the FBI. We chose this non-

profit because they are doing work to expose the FBI's criminal activity (cointel-pro) and because they are from the same town as we are, Santa Rosa, CA.

Scared of Chaka - "Tired of You." Benefits The New Day Youth Shelter in Albuquerque. Scared of Chaka chose this non-profit because they wanted their release to benefit a group that assists homeless kids in their town.

Falling Sickness/Dysentery - split. Benefits the Schools for Chiapas/Chanobjunetic ta Chiapas. This group is from San Diego; they are building a model, experimental school system for the indigenous, autonomous Maya communities of Chiapas. The bands chose this non-profit because as Latinos, they are particularly concerned with the welfare of indigenous peoples in Mexico, who are being assaulted by the U.S.-funded Mexican military.

Kid Dynamite/88 Fingers Louie - split. Benefits the Multiple Sclerosis Service Society. They are a non-profit that provides a multitude of services to individuals with MS in Pennsylvania. The bands chose this group because they both have friends and/or family suffering from this disease.

Various Artists - "Take Action" sampler. Benefits the Foundation Fighting Blindness. This non-profit is a national organization. They do funding for research that hopes to find the causes and solutions to a variety of retinal degenerative disorders.

Yes, this is national organization. Yes, there is probably some degree of overhead. Yes, Louis (founder of Sub-City Records) does volunteer work with the Foundation Fighting Blindness. Yes, Louis chose a national non-profit (he probably hopes they succeed so that he might someday get his sight back).

4. The Take Action Tour 1999. On this tour, 5% of the door of every show was split between a local non-profit of the promoters choosing, and three national non-profits. They were the National Coalition Against Domestic Violence, The National Coalition on Homelessness, and Lifebeat (music industry AIDS prevention organization). The idea behind benefiting these national non-profits was that they could have speakers and tables at shows in almost any town, which was largely the case. They also all do good work.

I hope this clears up some of the misconceptions about the label. Also, you can get more info on the non-profits at the following web sites:

The Judi Bari Website: <http://www.monitor.net/~bari>

National Coalition For The Homeless: <http://nch.ari.net>

The Foundation Fighting Blindness: <http://www.blindness.org>

National Coalition Against Domestic Violence: <http://www.ncadv.org>

Schools for Chiapas:
www.igc.org/mexicopeace/
Thanks, Fifteen



MRR readers,

To those of you that might have read AC's review of *Terrorpop* fanzine in *MRR* #197, and then have failed to contact us at the given address: sorry but we reside in Sweden, not in Finland as the reviewer wrote. So in case you've got your mail returned or wonder why we don't answer back, please give it another shot. You will most certainly reach us at: *Terrorpop*/ Oxstigen 6/ 598 34 Vimmerby/ Sweden. Cheers,
Henrik, editor of sorts

Sorry about that. Zine editors, please include clear contact info. -Arwen



Dear *MRR*:

Your columns and letters are the best part. Eg., in #196 Dave Emory revealed history I didn't know. The Christian's Corner did not bother me. Satire, I assume. Praise to Skipard for finding and publicizing those hateful utterances. But Rall Deal alarmed me, because Rall seemed serious. "Governments should immediately establish a national system to monitor the movements of cheapskate parents" and jail them for four years. With a "punk" like Rall, you sure don't need Nazis!

The present system provides employment for lawyers and detectives, as parents fight over custody. Rall's proposals would only make things worse. During my first ten years, my mom was single. (Was I "the result of a cheap fling after a Pearl Jam concert"? I don't know.) Though Mom did not get support or welfare, we lived pretty well because we lived sensibly. (No, I didn't get to eat pricey, sugary breakfast cereals, or wear the latest styles. Boo hoo.)

For a while, my mother had a lesbian companion, and then joined with a couple to form a polygynous family. If she had been collecting child support, my father's attorney could have claimed she was an unfit mother, and the court might have forced me to live with a guy who wanted me only so he could avoid payments. (If he had a family, he could feed one more kid for less than the payments.) If both parents are compatible and want to raise a kid together, fine. If not, best that the mother (or whoever) say goodbye and *good riddance*. If neither wants the kid, there are people eager to adopt.
Chris Johnson



Dear Maxi-rocker,
I wanted to comment on your review of the

Common Rider LP in issue #195. Leave it to *MRR* to dislike something because the music is unconventional. I bought the Common Rider album not really knowing what to expect, and upon first listen I thought it was one of the best new albums I've heard in quite a while. It seems like the reviewers (and a lot of punks these days in general) have a problem with reggae. For that matter, a problem with anything that isn't "punk." It's very unfortunate that so many people (or any people) feel like the only music with any value is punk rock. Not everyone likes loud guitars and yelling, and I'd imagine that most of us that do don't like it all the time. Nor is it true that punk is the only music with important lyrics.

Jason Valdez, in his review, states that, "the truth of the matter is that this record has nothing to do with punk, Op Ivy, or this zine once you take away the history of its members". As for the first aspect, that all depends on how narrow minded your view of what is musically (or otherwise) "punk". If punk is thrashing about on three chords at 300 beats per minute (which it sometimes is), then Common Rider certainly isn't punk. If punk is playing what you want to play, then they are. Secondly, why should they have to be like Operation Ivy just because they have one former member of that band? Does someone have to make all of their bands sound the same? Incidentally, I think some of the songs sound a lot like Operation Ivy, or at least the next logical step. As for it having nothing to do with *MRR*, I don't see why that's necessarily a bad thing anymore. If the only acceptable form of punk is what's already been done, why would anyone want to be associated with it?

Another line in the same review poses the question (without appropriate punctuation), "Who would've guessed after all these years that the best thing to come out of Op Ivy was Schlong." So I guess it's OK for them to have reggae and other influences because they're generally more noisy? I don't get it. Both bands are unconventional punk, but because one is tighter and easier to listen to, they suck? And where is this lost idealism spoken of? I think the lyrics are very idealistic. Perhaps it seems silly to make this big of a deal about a record review, but I see a very big problem in the attitude presented.

Maybe the reason so many people treat punk as a phase and get tired of it after two years is that they feel it's so narrow, and that they're not supposed to like anything else. In the '70s and early '80s, punk and reggae went hand in hand (especially in the UK, where they still do for the most part). Well before Crass and the Dead Kennedys were singing out against "the system," people like Burning Spear, Steel Pulse, and Bob Marley and the Wailers were doing the same. Of course, they were genuinely poor people who suffered under their government, unlike most punks. There's plenty of other revolutionary non-punk music—not that music has to be revolutionary in order to be good. Hell, I like some classic rock and art-rock. And there are plenty of people who are in no way affiliated with punk that have the same anti-establishment feelings as (some) punks. I realize that *MRR* is mainly a "punk" magazine, and therefore you cover punk music. But there's no reason to create a feeling that anything else sucks, because it doesn't. I wish people could be more open minded about things—but since when was that "punk"?
-Idy

PS Thanks to Raphael DiDonato for the nice review of *Something For Nothing* issue 43 in the same issue, and to *MRR* for printing it.

PPS Does anyone actually think the Christian's Corner isn't a joke? Granted, it's kind of funny, but would you run a column full of stereotypes about racial minorities? Why are forms of stereotyping OK and others aren't? I guess I should ask this of myself, too, as I tend to stereotype cops, jocks, etc.

Dear Idy,

I want to thank you first of all for writing in to Maximumrocknroll, because as you know, having done a zine yourself, getting feedback from our readers and zinesters is one of the big reasons we do what we do. Unfortunately, there is not enough room in *MRR*'s letter section to answer every one of the questions posed in your letter, at least to the degree that I would want to. I especially want to avoid another long explanation about *MRR*'s definition of what is and is not punk music, because it's been explained in this zine numerous times already, and that explanation would differ somewhat from mine, which is the one being discussed in your letter. I will, however, try to address a couple of the concerns you have expressed.

In responding, I'd like to first ask you where you got the idea that *MRR* dislikes anything because it's "unconventional"? I can, just off of the top of my head, think of a couple of bands that are far more "unconventional" than Common Rider that

have received favorable reviews in *MRR*. The first would be Dead And Gone, whose members were previously in more straight forward, very influential punk bands. More recently, the new Creeps On Candy album received a complimentary review in these very pages.

I'd like to also ask you how you came to the conclusion that the use of reggae and ska by a punk band is unconventional? Even before 1977, punk bands were incorporating reggae into their sound. Twenty two years after the fact, it's as common a convention as stopping and starting or yelling, "1-2-3-4", at the beginning of a song. On the other hand, your statement that punk is not the only music with important lyrics is absolutely true, if not completely obvious. The point to make, once again, here is that *MRR* is a punk rock magazine, and whether or not other types of music have good lyrics is totally irrelevant here.

Finally, I will quickly give you my feelings on your statements concerning punk and *MRR*'s supposed dislike and lack of respect for reggae, ska, and the role Jamaican music has played in our history. It's true that we don't review traditional ska and reggae in Maximumrocknroll, but I have personally reviewed and given good reviews in the past to bands like Against All Authority and Citizen Fish, who use conventions incorporating ska - and even horns - which according to you would actually be unconventional as well. To say that before Crass was political Bob Marley was political is as meaningless in the context of your argument as if you had written that before Bob Marley was political, Woody Guthrie was political. As to whether reggae and ska musicians are poorer than punk musicians, all I can tell you for sure is that Jesse Michaels wasn't from the wrong side of the tracks by any means. Does the fact that Jesse was from the good side of the tracks and I am from the bad side have anything to do with the review his record received? Absolutely not. Did I mean to say that Schlong was better than Jesse's studio band because they're not as tight sounding and noisier? Once again, the answer is no, and if both of those bands were ever to play live together, then you'd find out quickly that Schlong is capable of making much more than just noise and that they're also a tighter band, of course.

Take it from me, as a punk living in the place where all these bands and people came from. The only ones from Operation Ivy that remained a part of the East Bay punk scene, and were active and accessible to fellow punks, were the members of Schlong (although they are no longer a band). Is this how I deter-



mine whether or not Jesse's new album is punk? No, I came to this conclusion after listening to it a half dozen times, hoping that I

could find something about it to like, something that had a connection to punk and/or Operation Ivy, and coming to the conclusion that there was nothing on the record but uninspired, radio oriented Sublime ska and cruise ship reggae, which is cool if you're a rich, vacationing yuppie on his or her way to Kingston. Jason Valdez

Idy,
I just wanted to add that punk is obviously not "playing what you want". If it were, country, dance, etc. music would be punk, and it ain't. Duh. As for stereotyping Christians, any evangelical group with fucked up/traditional values who are recruiting punks is certainly fair game for barbed pens, other factors (you mention race) aside. Jeff M.

F Dear MRR,
Although the issue I'm writing in about doesn't specifically have any bearing on what's been discussed in MRR, it's something that's been sticking in my gullet for a long time and that I think is worth bringing up.

Though I'm a lot older than most of them, I have punk friends who are applying to college and some of them are nervously fretting about getting into a "good" school, including really expensive ones like Vassar and Brown. Why? No one seems to be asking this question. You or your parents are turning over \$140,000, maybe less if you have financial aid, but still over \$50,000, and yet you don't question what the institution is doing with your money nor what you're getting in return.

This is my challenge to campus activists: demand full disclosure detailing exactly how the money is spent and, at the very least, statistics on what you can expect as a return. Even if it may not be what punk students want, most expensive colleges imply that they are your ticket to success. That ain't true. You'll notice the colleges make no explicit promises. One statistic I found shows that women who attend high priced colleges actually make *less* than those who go to other colleges. Another statistic shows higher earnings for alumni of expensive schools, but the amount is so negligible it would take twenty years to make up the difference in what they spent on tuition.

OK, this might not matter to you since you're not interested in the big bucks. So let's look at other benefits promised by expensive colleges, like a stimulating intellectual environment. That may actually be true, but how did it get that way? Mainly by being really selective in picking students. That's right: it's *the other students* who create the exciting and interesting learning environment. Think of the irony: you're paying a buttload of cash to be in school with other people who are smart and interesting, and *they* are paying the same ton of cash to be there with *you*! Wouldn't it make sense to cut out the middleman and learn from each other?

But what about the *professors*, you might argue, don't the most expensive schools have the best teachers? Yes and no. The truth is that there are thousands of unemployed PhDs who can't find work. There's a lot more teaching talent out there than there are positions. A lot of them have to work for exploitative "adjunct" positions which pay shit wages. "Adjunct" means "less than part-time," which means no benefits, a low hourly wage, and no more than one or two classes a semester. Otherwise they would be bumped up to "part time" which means they have to be paid more. This is the situation at small colleges and community colleges. The "elite" schools have funds to hire full-timers for high pay, but does that mean they get the best? Often they pay top dollar for famous faculty, who you are paying for and may never see. Don't get me wrong, I think professors should be paid fairly, but the reality is that if you got together with your friends and hired teachers to teach you, you could get great instructors for low wages.

One of the main reasons people don't do this is that, unlike a high-school diploma, which you can home-school, there is no way to earn a bachelor's degree other than *paying tuition* to an accredited college or university. Yes, some colleges will let you do all kinds of alternative programs, but all of them involve *paying tuition*.

Financial aid: financial aid at expensive colleges is woefully inadequate, making "elite" colleges exactly that: one of the most undemocratic institutions in American education. Most financial aid recipients have to pay more than half of the regular tuition, or about \$11,000 a year! Who can afford *that*? And *why*? Why would you choose to be in debt for the rest of your life in exchange for something so dubious?

High-priced colleges don't advertise the fact that most of the money for financial aid comes from tuition payments. That is, it is paid for by other students. On the surface that might seem fair: the rich are subsidizing the less-rich. (Not the

poor, who are completely out of this equation.) But look more closely at how it works: the colleges determine what the tuition is, therefore they *decide* how much money is available for financial aid. If they were to raise tuition sky-high for those who can afford it, then they would have a lot more money to turn over to financial aid. The reason why they don't do this is market forces: if one "prestigious" college was to raise its tuition much higher than all the others, it would lose applicants, since even the rich do look at such things. If it had fewer applicants it would have to be less selective and would be left with a less impressive student body, and *that is what determines a school's prestige*, above all other factors: the quality of its students! So it would be a less "prestigious" school.

Incidentally, I am in no way condoning these colleges' attitudes about how some students are better than others. All people are *quality*! All kids are born with intelligence! Fuck their attitudes. So why are punk kids still supporting these guys?

I recently read that one of the most damaging things you can do to a kid's self-esteem is to make him/her feel like he/she is *better* than everybody else. That's exactly what these schools are doing! Never mind the damage they're doing to the kids who are shut out of their little hallowed club!

Okay, so what are the schools doing with *that much* money? (\$20,000 a year from each of 5,000 or so kids!) A lot of the money goes to feeding circular logic: since parents and students are spending so much, they expect the best facilities, etc., so the schools oblige them by providing "the best" and charging accordingly. But if you're a student in the humanities, all you really need are books, teachers, and some kind of meeting place to hold classes. University libraries are expensive and invaluable. They are the only real repository of fairly complete knowledge. (Ever tried doing research at the public library?) But - alas! - they aren't open to the public! (Some are, but you can't take the books out.) Wouldn't it make more sense for them to be publicly funded and available to all? As it is, only a few graduate students and profs make really extensive use of the library, but the poor hapless undergrads are footing the bill. Capitalism is at work here too: since the university's customers are paying so much, the library is one justification the college can provide. If they let *everybody* use the library, their customers might feel cheated. Access to information, which should be basic in a democracy, becomes another commodity.

Most tuition money goes toward



"instruction and research." Since profs are expected to do both, you can't really separate that figure. But when you're

spending your future life savings, do you necessarily want to be funding research, as worthwhile as it may be? (And some of it may not be worthwhile, or even objectionable, such as animal experimentation.) As an undergrad, you're given little to no information as to where your money is going. Tuition is a package deal: pay all or don't come. If you're a student, demand to know!

Ivy league universities spend about \$3,500 a year per student on "student services and athletics." Would you elect to join such a pricey country club? A freshman dorm room, which you have to share, costs each student \$450 a month. Would a private landlord get away with charging \$900 for a room with no kitchen, and bathrooms down the hall?

I don't think that expensive colleges are actually trying to rip you off. I think that they just don't have to try to reduce their spending because no one is demanding that they do. They have so many more applicants than than they have slots for them that they are under no pressure to lower tuition. It's capitalism at work: demand outstrips supply, so prices rise at will.

The really scary thing is that what expensive colleges have been successfully selling are completely intangible impressions like "reputation," "prestige," "selectivity." They are preying on a particularly insecure population: teenagers and - especially - their parents. What they're selling them is their seal of approval: if we've accepted you, it means you're not only OK, but *great*. Oh, what a feeling! This is better than almost any product you can purchase to feel better about yourself. And the fact that it costs so damn much is *proof* that it must be really good. It's kind of like one of those trendy restaurants where it's really hard to get a reservation unless you're a VIP. People feel like it's such a privilege just to be let in that, once inside, they feel downright lucky to pay \$200 for a plate of pasta.

The really worst part is that there really isn't a good alternative. It's really true that if you go to a celebrated college you get a chance to improve your mind and learn to think that is unlike any other. I would *never* discourage someone from going to college. Although some people are able to educate themselves, they are the minority. And going to a cheaper college really is hit-or-

miss. Some courses will suck. And some will be great. You just have to work harder at finding the classes that will really challenge and inspire you. But if this disparity really does exist, then it is a real reason to be mad as hell. Everybody should have access to the same quality of education, regardless of their ability to pay! Obviously this is not the case, not at any level of the educational system, from kindergarten on.

So, what's a punk to do? If you have a lot of energy, start your own DIY university. You can find wonderful graduate students and PhDs who can teach you or at least recommend a reading list you can discuss with your friends. You won't get a degree, but you'll get an education. If you're already in college, demand full and detailed financial disclosure. Question the university itself, how it functions and why, not just (also important) ancillary issues like CIA recruitment on campus and inadequate numbers of minority faculty. (One of the reasons for low minority faculty is that the university is making it impossible for low-income minorities to get an education in the first place!)

If I were going to college now, I would go to the University of Houston. Good luck. Love, Puffin



Hello Everybody!!

This is my first letter after subscribing to *MRR* for about ten years. I think it's time to voice my opinion about somebody who's been the part of the zine longer than most of the contributors.

I am talking about Mykel Board. The man is a genius!! These days when columnists, contributors, and shitworkers come and go, it is reassuring to know that one thing we can always count on is Mykel's column; and what a column it is!!!

He makes me laugh out loud, cry like a baby, and pound my fist with anger. He is a great storyteller, and one of the best columnists in my opinion! The thought provoking columns that appear under his name every month are the topic of constant discussion around here. And isn't that what it's all about? To make us think, question the status quo, and break out from our usual stale, everyday existence. In the October issue he started out with a graphic gay sex scene and turned it into a great column about victimhood. Absolutely brilliant!!

The last time I cried like a baby is when I read that he was in Toronto, Canada, and I missed him. It's a shame that only a handful of people came out to his shows, as he wrote in the September issue of *MRR*. I think it's time to hire (or get a better) publicist!

I am a seasoned reader and I won't

fall for April fool's jokes, or an on-going gag like the "Christian's Corner", and quit the zine just because of these obvious jokes! But I will give it a serious thought after Mykel decides to call it quits. All in all I love *MRR* and the other columnists, especially Brian Zero. You are the best Mykel... Bravo!!! Sincerely, Arpad/30 Normandy PL # 410/Oakville, Ontario/ L6K 3V2/ Canada

Max R n R:



I just started to be a faithful reader this past year.

I enjoy reading the political columns whether I agree or disagree. You never really know how many people have the same point of view, and reading *MRR* has helped me to see that I am not alone in my beliefs.

I would like to ask every "subscriber" and editor, what is "being punk"? I guess you can say that when I entered the movement, it was all about the way I dressed, how many spikes or buttons I had, or what color my hair was, and who fit the stereotype of being PR. Well, as I kept becoming more active, I crossed the line into politics. I began to educate myself on how the world was so screwed up and distorted. I eventually lost the spikes and began to practice what I preached. I am asking all of you, "what is punk?" Because I thought all "definitions" were the same or had the same idea. It is not how you look, but what you believe. If most punks believe in unity, equality, anti-racism, anti-fascism, fighting ageism, voicing their opinions, and every other anti-out there, then why are people being so closed minded to the "Christian's Corner"? If all of us have the right to voice our opinions, why the fuck doesn't the author who wrote the damn column??? I may be wrong, and sorry in advanced if I am, but when someone says something "punk rockers" don't like, it seems they forget about the real reasons for this movement. Many of the letters in response to the "Christian's Corner" were negative and basically don't give a rats ass about what is really behind the column. I think it is so fucking hypocritical for all you people to bitch about the column when the author is doing everything you preached an hour before reading it.

I don't understand how people are all interested in the anti-government columns (I admit I like and read them as well) and don't even glance at the Christian column. First off, religion is not part of the government, (Supreme Court law - separation of church and state), because this is true, why is everybody so hell bent on having the issue in *MRR*?

On a side note: I don't care that the article was printed, but I think Mr. Rea-



son should speak for himself, because I am Christian and do not believe everything he said. Besides, *MRR* has other col-

umns that discuss the beliefs of skinheads and in some issues, a straight-edge column, too. Not everybody believes what skinheads do and barely anybody is straight-edge. So why is everyone so pissed about the Christian column? They, the Christians, have the right to voice their opinions just as the skinheads, straight-edges, atheists, and political people do!!

On another point, I must say that Christians hardly ever practice what they preach! If Jesus came to help the prostitutes and the tax collectors and so on, why are Christians so fucking stubborn about hating people who don't believe what they do? They are just as guilty as the next person.

My point, in short, is this: *MRR* is supposed to be (in my opinion) a zine based on views of everyone regardless of race, creed, religion, or gender. I am definitely surprised *MRR* printed the column, but that shows *MRR*'s independence and non-racial views towards everyone. Also, if someone voices their opinion, you don't have to like it, but there is no reason to hate the person. Try looking at things through someone else's eyes. Don't close your mind because you disagree with someone, but educate yourself on the facts and we can all work together as intelligent humans and have a world most people dream about! Sorry to sound all harsh at some point but a nerve was hit. Thanx *MRR*.

Suzanne/ Phoenix, AZ/ supersonicsuzi@hotmail.com

Suzanne,

I want to apologize to you and any other readers who got the impression that this magazine is here for everyone to express any "creed" they believe in. We've always identified with and strived to promote punk's anti-authoritarian style, so pro-authoritarian shit gets trashed, ridiculed, or satirized. We're (for the most part) promoting straight edge and skinhead stuff that goes along with the many anti-s you mentioned above. Christianity (eg. the fucking Bible, curse its foul name) is pro-homophobia, sexism, etc. So obviously, many readers are not stoked on it or its slave-like followers.

You're naive to think Christianity is separate from the US gov't. It don't say "in ourselves we trust" on the money!

When's the last time you saw an atheist in a high elected or appointed office in this country? Not to mention abortion and "sodomy" being (effectively) illegal in a lot of the US, 'cuz the Bible is against it.

OK, sorry, back to punk... Just because people should "voice their opinions" doesn't mean whatever they say is fine, "that's cool, bro." Punk does stand for something, or what good is it? Punk started in opposition to shitty tame music and the same old style and values. It's grown a lot and in many ways since then but some things are gonna be forever outside, thankfully. Jeff M.



To all the people at *MRR*,

This will be brief. Firstly, I'm writing to scream my support for the guy writing all the fascist Christian bullshit in that new column he's got. I really gave him the benefit of the doubt, seeing as how you guys thought him fit to print, for the first paragraph or so. I appreciate the juxtaposition in a zine that sticks so closely to it's collective politics (sincerely - I'm not being sarcastic if anybody takes it that way). But I'm also delighted to be reminded exactly why I despise the kind of brainwashed pseudo-intellectual fuckheads that write that kind of bullshit. I kinda thought I had lost my direction for a while. (Phwew!)

Secondly, I'd like to take this chance to call all the people who wrote in raving about this guy 'polluting the zine with his bullshit' a bunch of fuckheads. Are they worried that the column may pollute the feeble minds of punks everywhere? Are they afraid that it may reverse the brainwashing of punk politics that they've received? If anyone is taking this shit seriously then I'd be happy to see them go.

Anyhow, I'm not sure what you *MRR* guys are trying to do, but I like it. Not that I'm advocating further publishing of his mindless raving. But it sure is making people show the fascist sides of themselves.

Wretch James/ Savannah, GA

PS If anyone wants to talk back at me you can talk at me at borndrunk@hotmail.com. Thanx a lot.



Dearest *MRR*:

I've been enjoying the hell out of the "Christian's Corner" columns. Not because I agree with anything that it preaches, but I love the response it's been getting.

It's great to see all the punk kids and dirt rockers flip their wigs at the appearance of a Christian column. Contrary to popular opinion, the folks at *MRR* do have a sense of humor, and those who get it are laughing their asses off.

Sincerely,
Joelaliva@aol.com



MRR,

I've been an avid reader for quite some time now and I must say that the "Christian's Corner" is the worst fucking thing you have ever done. Ever. Even worse than getting rid of Ben Weasel. At first I was hoping it was a joke designed to see how much hate mail you could generate, but now I see it's serious.

I have no problem with expressing different viewpoints. However, that crack baby Skipard Reason, and now his little buddy Paul E. State, are horrible choices for writers. If you really feel you need a "Christian's Corner" (and I think you don't), then go get some little MxPx fan who at least partially understands what punk's about. I'm bombarded with that shit everywhere, everyday, and I don't need it from you too. Skip Reason is *not* a punk. He has no business writing for a punk rag. There are people who say that everyone's entitled to their own opinion. They are, but they cannot claim to be part of a subculture that opposes all they stand for. He supports Wal-Mart, for fuck's sake! Love and kisses,
Christin CurbCheck



MRR:

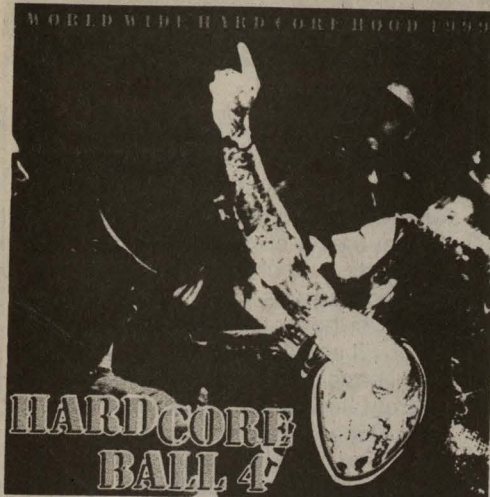
What the fuck's goin' on? What's with the "Christian's Corner"? When they say emergency contraception kit, are they talking about the morning after pill? If so I would like to tell Skipard Reason that he's an asshole. I don't care if it's an abortion (even though it's not, it prevents fertilization of the egg) would you rather have more unwanted kids sniffing glue on the streets, abused by their parents?

Please *MRR* stop the *hatred*, it's enough!!! I buy this zine cuz I know it *kicks ass* and that I don't have to read an absurd column that an *ignorant bigot* wrote. I've had enough of that shit in Catholic school (from which I got expelled twice). I'm an anarchist and a punk and I'm fucking proud of it. We need to *unite* and *accept each other*, Skipard fucker.

As if his ignorance wasn't enough, he's sexist! And he wants a *Christian government*. This guy is the *kiss of death*, he's got it all wrong...cuz I've seen the hatred in their eyes. *Stop it!!!* Unity, as one stand together. Fuck off Christians. Indhira Hdez Leon/ PO Box 430848/ San Ysidro, CA 92143

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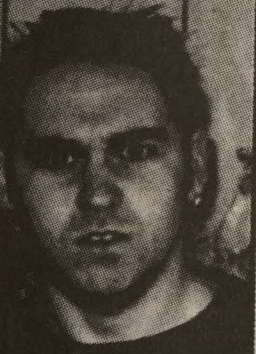
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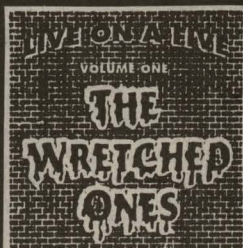
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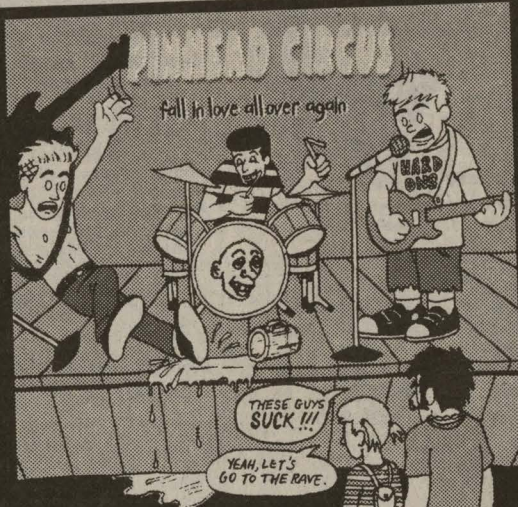
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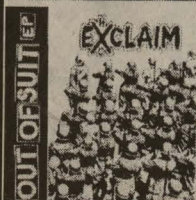
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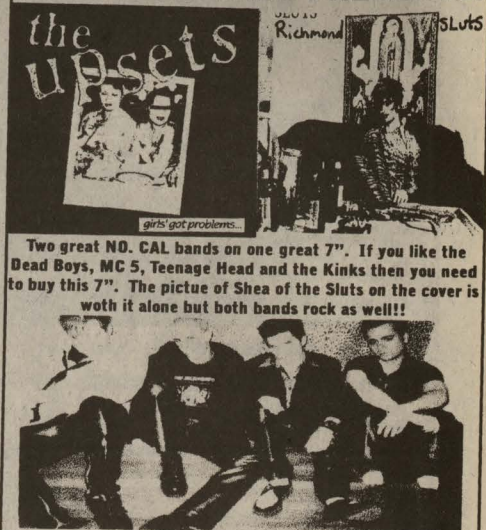
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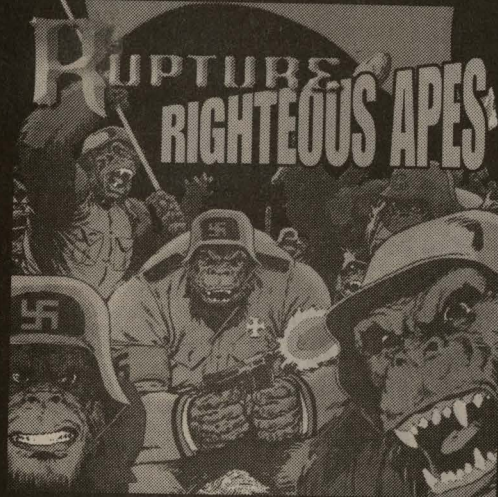
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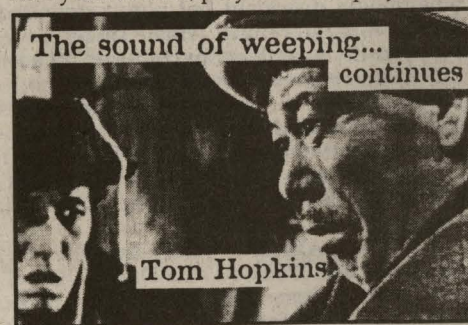


Well, the 16th Annual Folsom Street Fair came and went and I'm gonna take one long nap. Ya know, with all the time I spend horizontal, you'd think I would feel at least a tad bit refreshed when I get up in the morning. There must be something I'm doing wrong cuz I know I spend at least eight hours in bed: Sun goes down, get in bed, kiss-rub-suck-fuck-scream-fuck-suck-kiss a little, take shower, go out, go in, get in bed, no need for kiss this time-rub-suck-scratch-fuck-scream-bite-fuck again, take longer shower, sun comes up, go home, watch Teletubbies, get in bed, just kiss-suck-fuck-kiss this time, take nice long bath, read, sun goes down, get back in bed... and it just repeats itself all over and over again, except for no Teletubbies on the weekends. I want to wake up like they do on television. Eyes pop wide open, big stretch, bigger smile (no lipstick on teeth, thankfully, full makeup didn't smudge while sleeping) leap happily out of bed only to remember that you drugged and hid your twin sister-in-law last night in order to seduce her husband, who is also your brother but who notices such minor details, and become the sole beneficiary in her great godfather's will. *Wow, isn't television great?* Does life imitate art or vice versa? Well, it must be vice versa cuz I couldn't imitate that if I tried. Instead, when I get up in the morning, I drag my ass around all poopy pants, waiting for my first bowl of cocoa pebbles in rice milk to finally kick in. And then I'm... WIDE AWAKE! I owe many manic highs, and those eventual lows, to the exorbitant amount of sugar found in kid's cereal. Not that I was allowed to have any when I was a kid. Nope, while all the other kids were enjoying miniature chocolate chip cookies and colored marshmallows that masqueraded as breakfast, I was eating shredded wheat which is basically a big fat tumbleweed sitting in a bowl of milk. I never even got to have the sort-of-tolerable tumbleweeds with the flocking on one side, just the plain dry tumbleweed that eventually shreds into hay in milk. But now that I'm an adult, and can eat whatever kind of fucking cereal I want even if it does scrape the skin off the roof of my mouth or has so much cinnamon that it gives me hives, I wholeheartedly agree. Trix are definitely not for kids. You gotta love all those overly concerned parents (read: mothers) that worry and panic when their child displays signs of ADD and hyperactivity; completely oblivious to the fact that their kids are actually getting hopped up on bowls of glowing Technicolor sugar every morning. So they give their kids Ritalin, which is basically speed for juniors, and then they have the audacity to wonder why so many teens use

drugs?! It's the boboberries, man, the Cap'n Crunch boboberries...

What if we held a street fair and nobody showed up? Not bloody likely to happen if it's held on Folsom Street. Then it just keeps getting bigger and bigger, and this year was no exception. The sheer number of people packed onto Folsom Street, despite being held on what had to be the hottest day in recent history, was absolutely unbelievable. I'm not exaggerating. The streets of Calcutta as well as all of Hong Kong must have been completely deserted. Cuz every single person in the whole world was on Folsom Street this year. And still, everything went off without a hitch, thanks to the careful preparation and tireless work of those amazingly dedicated volunteers at SMMILE, (*South of Market Merchants' and Individuals' Lifestyles Events - PMB#553, 584 Castro St., San Francisco CA 94114; phone: 415-861-3247; fax: 415-861-2312*). For the past 16 years, SMMILE has produced both the Folsom Street Fair and Up Your Alley Fair, the slightly more intimate fair that takes place in July, and like true altruists, or insanely heavy masochists, they ask for nothing in return. So show your respect and appreciation for all their hard work by giving a donation at the entrance, dancing and drinking heavily and having the best time possible at both street fairs. And throwing in a blow job or hot trick says "thank you" better than any Hallmark card... All the proceeds from both street fairs (last year SMMILE raised more than \$165,000) are distributed to several San Francisco non-profit organizations, who in return for the tremendous financial support, provide as many volunteers as possible to assist with the fairs' production. So another big thank you goes out to the official beneficiaries of this year's Up Your Alley and Folsom Street Fairs: Frameline, New Leaf: Services for Our Community, Positive Resource Center, Project Inform, Project Open Hand, STOP AIDS Project, and The Community Center Project of San Francisco, Inc.

With all that debauchery behind me, I can finally concentrate on all the other important matters in my life. Oh well, I guess I should start planning what to wear to Folsom next year. til then, play hard and play often...



Looks as if the BODIES are up to no good again. Regular readers of MRR may recall my reference to their performances in front of an American flag in a past column, their weak defense in an interview, and the hell they caught in the letters section. Their reaction to those with a problem with the flag has surfaced in a song with the sing-a-long

and fist pumping chorus of "red white & blue" as well as the following lyrics: "Nothing's perfect and we know that's true/But what the hell are we going to do?"

This is part of a very tired argument, which suggests that the U.S. is the greatest country the world has ever known, individuals have all sorts of rights to be proud of, things aren't really all that bad, and those with a problem should just stop complaining. The BODIES are far from the only ones voicing this, and not even the most offensive, but they are a good example. Plus, like so many other bands, they almost get it. They have a song that attacks the poor man's draft in the U.S. and people being made "cannon fodder for the U.S.A." But then in music, interviews, and actions, they come back to a teary-eyed Cub Scout view of the U.S. I wonder if this song will be on the BODIES upcoming 12" on Vulture Rock, a gleeful distributor of racist music.

I was disappointed by Aaron's defense of the BODIES in the *Probe*. His view is that it isn't necessary to get worked up about displays of decidedly political symbols because "...the best thing about living in America is that we can afford not to get upset about stupid shit like flags and politics." That's just not accurate, because there are plenty of folks living in the U.S. who don't get that luxury extended to them and get left to fend for themselves by those that do take advantage of that luxury.

The patriotism keeps spreading. 97a would have you believe that American democracy offers all anyone would ever need, and if you disagree you're just an insecure idealist. ANTI-FLAG can't even stand by their name or a picture of a flag being displayed upside down on their LP without the chicken shit disclaimer "Anti-Flag does not mean Anti-American." Who the hell are they afraid of offending?

I'm not interested in the BODIES being seen as THE menace in punk, because they aren't violent assholes looking to clobber people who won't pledge allegiance with them. I do think, however, that such patriotic sentiments in punk, and throughout history, slip slide all the way to a punch in the mouth and worse.

I don't buy the patriotism. I had the distinct pleasure of being in high school during the Persian Gulf war and spent a portion of those school years always keeping a cautionary eye on the racist skinheads. That opened my eyes to the results of blind love and devotion to a country. Patriotism always slow-dances, or is quickly filling out a dance card, with racism, class exploitation, and xenophobia. I won't be a cheerleader for an institution that begrudgingly and unequally grants a limited sampling of our human rights.

The presentation of the GENERATION OF VIPERS 12" is somewhere between the Kill Rock Stars U.O.A. 12" and the first ANTIOCH ARROW 12". But without the frenzied spasticness. Are you with me? Fantastic control and tension with the bass and guitars. They creatively plagiarize lyrics with no apologies and pen some winners of their own. I

columns

think most can appreciate that the first lines of a song titled "Voice of a Generation" are "I talk a lot, but I don't have much to say." (Landmark, PO Box 251565, Little Rock, AR 72225)

Two releases from Little Rock's EVERYONE ASKED ABOUT YOU. Their sound fits rather snugly in the soft and pretty vocaled female with just as soft and pretty strumming and picking band category. Quite similar to ENDIVE, though Hannah's vocals aren't quite as high and off putting. There are some dynamic qualities to the music but the smooth nature of the tunes lend themselves to fading to the background. There is an EP of their own on Drawing Room (PO Box 251565, Little Rock, AR 72225) which has a better recording (as well as flutes and bells!), and a split with SHYNESS CLINIC who use male vocals with the smooth music tip and only a pinch more huzzah. (Amulet, PO Box 251565, Little Rock, AR 72225) (so many labels at one little po box)

The punch of the UNDERPRIVILEGED NATION EP has left the building on the one sided 12" (Dead Alive, PO Box 97, Caldwell, NJ 07006). Still delightfully intense, but an emphasis on spooky and scream, like an emo DEAD AND GONE or SAKÉ. This record is at its best when the guitar is marching along with sung female vocals and wailing male screams in the distance. How about this for a song explanation: "This song is a lie and so are you and so am I."

Magister Ludi (PO Box 470112, Tulsa, OK 74147) has done many of us a favor by releasing the WAIFLE CD on vinyl, and done it up right with screened cardboard covers and fancy translucent wrapper. (\$8ppd)

Also from the home of Joad is the PAPER CHASE "...And The Machines Are Winning" EP. It sounds as if the vocals were being performed next door to the band which makes this rather memorable. Lot of repetitive push with the guitar in a GREAT UNRAVELING sort of way, with melody as the distinguishing factor. (\$3ppd) Magister Ludi has a shit load of stuff planned, such as a WAIFLE 10" and their own EVERYONE ASKED ABOUT YOU release.

When I saw GIVING UP THE GHOST live I thought their performance was super duper contrived. I'm glad that their EP doesn't suffer so. Screamo vocals when bellowing along with the thump of the band after a guitar meander or nearly spoken while calmly following the frantic melee of guitar and cymbal crash. Good keyboard effects, usually used to seal up a song. (Sunney Sindicut, 915 L St. PMB#C-166, Sacramento, CA 95814)

On a split EP with MILEMARKER, Bakersfield's favorite non-local band, BLOOD BROTHERS, open up their ANTIOCH ARROW influenced sound for some creepy effects just in time for your Halloween debauchery. Don't worry, they don't stray to far away from the chicken vocaled whirlwind we all came looking for. How MILEMARKER was every compared to JAWBREAKER is well beyond me. The ex-GRIVER member will hopefully forgive me for suggesting that this is a more staccato version of the sound on the GRIVER LP.

(PO Box 2166, Seattle, WA 98111) (the inside joke of this review is that the BLOOD BROTHERS got a beat down from the crowd in Bakersfield.)

Two in from Cycle (via Muratori, 95/b 28060 Lumellogno (NO) ITALY), the ECORCHRE 12" and WOOD EP. Those who can't get enough of the emo anthemic guitar sound can't do much better than the ECORCHRE 12". A plus is that they stir up the sound by adding in some metal crunch as hooks. A slow dance between early DISEMBODIED and ONE EYED GOD PROPHECY? WOOD does less beating around the bush on their EP, building up their guitars rather quickly to a rhythmic backing of harmonic crooning vocals. While far from belonging on Hydra Head, there is a PIEBALD/CAVE-IN appeal here.

LAST CRIME 10" (Omegatronic, PO Box 558, Village Station, NY, NY 10014). This band can slowly build up a mood in a way that HOOVER and their ilk constantly failed at. Plus, the tight lurch that just keeps jerking faster is oh so sweet. Sparse lyrics as well. I'm ready to elope (though curious if LAST CRIME would be yawners live).

More hubba hubba, this time in the sexy emotive hip thrust of AT THE DRIVE IN on the "Vaya" 10" (\$7ppd, Fearless, 13772 Goldenwest St., #545, Westminster, CA 92683). Solid follow up to the resonating melodic vocals and tuneful/space oddity guitars of "In/Casino/Out" LP with a pinch more directness and kung-fu grip. Live, these guys are worth every penny, whereas most bands owe us dollar bills in our britches.

AT THE DRIVE IN produce a smoother version of the above on their split EP with the AASEE LAKE (Nerd Rock, PO Box 5159, Louisville, KY 40205). I'm not sure where one could find a more boring emo-lounge song then on the AASEE LAKE side.

I had the MONTH OF BIRTH-DAYS "Lost In The Translation" CD at max volume in my portable CD player. I could hear everything clearly, but my ears weren't hurting at all. No fault of the recording but probably an accurate capture of where they are now, with nearly none of the hard hits or confusion of their first CD and EP. Soft, overwhelmingly dissonant but non-fragmented flow with a full ranged female singer. Live, I'd probably pass, but I'm confused by how much I thoroughly enjoy something so soothing. Braille on the packaging compliments the title quite well. In the future on Subjugation is a vinyl version of the SPY VERSUS SPY CD and a release from PYLON. (\$10, Subjugation, PO Box 191, Darlington, DL13 8YN, UK)

The LAZARUS PLOT 2x7" EP (\$6, Lance Harbor, 935 Hiawatha Drive, Elgin, IL 60120) wins this months packaging prize. Salvaged cardboard, screened and stamped to house the EPs and lyrics like a book. LAZARUS PLOT slightly resembles the above reviewed EVERYONE ASKED ABOUT YOU, but with a tendency for the female vocals to get more fierce and the music to tighten and pound. "You just reminded me of my favorite word, regret."

More salvage packaging for the QUA-

TRO/VIDABLU EP. QUATRO has two songs, one with full on grit, PALATKA tempo with good drum breaks, and the other is an instrumental with samples from "Crumb." Fairly easy going then lash outs of anthemic guitar emo that fit the sample perfectly. VIDABLU has one song with lyrics that they should be most proud of. Presenting those lyrics is a herky jerky delivery that goes from quirky build-up to quirky freak out. (\$3, Lance Harbor)

ZEGOTA packs enormous tempo and style changes into each of their songs on the "Movement In The Music" LP (Crime-thInc, 2695 Rangewood Dr., Atlanta, GA 30345) From the metal crunch typical of Crime-thInc to slowed down groove outs and occasional screamo flailing. All to a decidedly personal political manifesto. I don't recommend you goof on ZEGOTA enjoying clouds or flowers unless you want to answer to the singer of TRIAL.

BOB TILTON unsubstantiated rumor department: last I heard from undercover sources in the UK is that these boys recorded a final LP, gave the tapes to Southern and broke up. Will it come out or is this to be a fabled lost album?

The most I know about dub is when to say a band has dub influences. Which can be said about OUT HUD's EP (GSL, PO Box 11794, Berkeley, CA 94712-2794) and FRANKLIN's 2xLP (Tree, PO Box 578582, Chicago, IL 60657). OUT HUD (the winner of this round) blends a minimal dub bass and drum line with an early goth echo, cello and harsh effects while FRANKLIN mashes together a nearly solid pop sound with over the top dub lines. Shouldn't FRANKLIN change their name by now?

Those with more post-punk knowledge could do OUT HUD more justice, and could help out RADIO 4 as well. I'll say that their EP (Gern Blandsten, PO Box 356, River Edge, NJ 07661) has got a post-punk sound with solid moments of power pop.

The CHALKLINE "In The Present Tense" CD (\$9, Shandle, PO Box 1032, Mentor, OH 44061) might find itself in a pile of CDs that included releases from Second Nature and Status. CHALKLINE has melodic and smooth hardcore approaches for the most part not unlike CASKET LOTTERY, SHARKS KEEP MOVING, and MIDVALE. Their own touch is kicking in some crunch when the tempo kicks up.

Texas does the melodic emo-pop/core that few can touch (SORE LOSER, TIE THAT BINDS) but North Carolina may be a contender with the LADDERBACK CD. Great up-beat tempos, harmonies, and sincere lyrics, often quite personal-political. With just the right amount of touring this band could be the more rockin' less dramatic version of AT THE DRIVE IN. (Bi-Focal Media, PO Box 296, Greenville NC 27835-0296)

The champions of the creative at Mountain (PO Box 220320, Greenpoint Post Office, Brooklyn, NY 11222) have done it up again. The naked COUNTDOWN TO PUTSCH CD with its manic screamo, saxophone and djericdo cameos, dense lyrics, and political gusto is placed within the pages of a handmade

columns

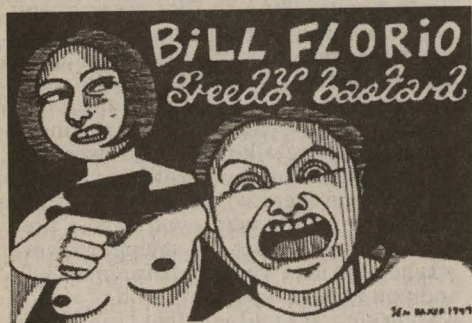
dictionary "Handbook For Planetary Progress." While it's no "Devil's Dictionary" one has to admire the creation of a lexicon, especially when it offers redefinition of common words and ideas. \$8 ppd, sweet thing.

Whole lotta shakin' going on at Hand.Held.Heart. (24445 Lisa Kelton Place, Newhall, California 91321) VOLUME 11 LP, 3-D glasses included, is available in all of its live recording glory. Jittery, nervous, and two scrawny hands around your skinny neck. I'm guilty of anticipation and chatter chatter about this band, but you can't call it hype after hearing this LP. (\$6)

Those holding hearts also have a SHAHRAZAD EP available (\$3, Hand.Held.Heart). The recording is much to low, hopefully that won't distract you from the dramatic rise and fall of these four songs. Many lyrics dealing with familial relations that (just as the QUATRO instrumental) are perfectly connected to the moody drifts to outbursts of either anthemic guitars or cacophonous frenzy.

Buying Guide: MONTH OF BIRTH-DAYS CD, OUT HUD EP, AT THE DRIVE IN 10", GENERATION OF Vipers 12", LAST CRIME 10", GIVING UP THE GHOST EP, ECORCHE 12", VOLUME 11 12".

I need a drink. While I'm taking care of that, you can reach me at: Post Office Box 170482, San Francisco, California 94117.



OK kiddies, everyone I know that read my first column complained that I told them that story four years ago, so I felt it was my duty to my friends to write about something I haven't talked about a million times yet. So, I will be writing this one as it happens, well not as it happens exactly—I can't write and act like an ass at the same time but you get the picture.

OK, as you may wanna know, I edit wedding videos for a living. I work for this nice couple that shoot the videos and handle the customers and I make sure they don't lose any tapes, run copies and spend long hours looking at ugly old people put on too much makeup and drink and sweat it all off. I rely on mucho modern computer stuff, which breaks constantly, and I have a backup system. Anyhow both the main and backup system ended up in the shop on the same week last month so I announced that I would clean up the storeroom so it would still look like I was employed. I hired my old pal Mike to help out since he's a teacher on strike, five dollars shy of paying his rent. So we're scooping up mouse turds and trying out the 1940's

oscilloscope that the toilet overflowed on when the subject of our 10th High School Reunion came up. It was a week away and we started talking about all the things we didn't like about school. I saying I should wear a costume and carry a sign that said Happy Halloween and Mike was like, what are you gonna do, dress as a priest?

So then I came to thinking, not only is dressing up as a priest to a Catholic high school reunion a good idea, but dressing as a priest may be a good idea in any situation. I mean I'd probably be able to get free cookies at the bakery and maybe give someone last rites or something.

So I stepped into the church goods store which was a pretty dusty old place. Behind the counter was a pretty dusty old woman. I told her I needed a priest's collar. She went to the slopped up shelf into a little box and got one out that was my size. She asked if I was from St. Joseph's, a big seminary in Yonkers, New York. I was like, "Well no, I'm just playing a priest in a short film I'm making." She started a big spiel about how it's awful how there's so much pornography and she hoped I wouldn't be putting down the church in the film. I assured her that the priest was only in the wedding scene and the movie was about World War II orphans. That shut her up. I went to Sears with Margo and got the rest of the suit (well the collar wasn't exactly right). My first stop is Stu Leonard's which is this big supermarket where they have mountains of peaches and prime ribs. The plan was to spend an hour eating free samples. Unfortunately the only thing they had to offer was little Dixie cups of fresh orange juice. We proceeded to drink the entire gallon and they guy behind the counter didn't say a thing. After a while I forgot about the collar and the suit and we started pulling this string on an animatronic cow head over and over and over again. Moo! Moo! Moo! Some old lady came to scowl at us and when she saw I was a clergyman she turned around and walked off confused. We then went for the weekly special and purchased eight half gallons of chocolate milk for 75 cents a piece. After an evening of severe abdominal cramping from drinking a gallon and a half of brown moo juice, I was ready for the reunion.

I wasn't very popular in high school; in fact I was pretty invisible and very anti-social. My friends that I went with: Mike, Ralph the Cop and Ray the Attorney flipped out about my uniform but Ray's wife thought it was funny. I made it past the sign in and wrote Father Bill Florio on my nametag. Unfortunately no priests showed up at the reunion. Exactly one person who I hadn't seen in 10 years remembered my name; that was okay since I didn't particularly like anyone else. They had some catered food and made some presentation for the kid from our class that was fatally crushed in a riot after a Biggie Smalls concert in 1991. How come no popular kids ever die that you went to school with Hey if anyone knows where I can get a Columbine High "Fuck the Vets! These are the real American Heroes" T-Shirts I want one. It was pretty weird seeing beer kegs in my high school cafeteria too. So, we all went to the

after-party which was at this Irish bar called Rory Dolan's which is on McLéan Avenue in Yonkers. There are about 50 or so Irish bars on the strip and it's cross streets. After everyone had a few they started coming up to me and asking if I really was a priest. I got a few of them believing I spent the past 5 years on a mission in Rwanda and I'd actually single-handedly killed a gang of roving marauders. A couple of people caught me, like the girl who asked well, if you're a priest what's that collar called? It's just too bad I don't drink; it would have been interesting ordering from the bartender. This was getting fun. After the crowd broke we walked this girl Mary to the diner so she could get a cab. While waiting in front these people were standing around being all loud and one of them exclaimed "Man I'm so fucking drunk but I'll still be in church in the morning." He didn't see me standing a few yards away so I said to him, "Glad to hear that!" He looked at me startled and said, "Sorry, Father I didn't see you there." I said, "Do me a favor, sit in the back!" He said, "Hey Father it's only water I'm drinking right Father?" "Well, it's ok you're going to hell anyway!", I said. My friends were thoroughly embarrassed and started nudging me down the street while the kid looked at me astonished. Ok, this is getting long so I'll save the rest of the priest stories for next time, plus I'm planning on showing up at a protest next month, but go and get your priest outfits now! You can get away with some crazy shit and all ya need is a \$6 collar. Ok, its P.O. Box 1014 Yonkers NY 10704 greedybastard@mindspring.com I need correspondence from my fellow imposter priests.



"Write about anything you want to write about," my junior-year creative writing teacher instructed the class. My hand shot up.

"Is it OK if the topic is, um, disturbing?" I asked.

"The subject of the piece is: anything. That means anything."

I took her at her word, went home, and wrote about a recurring dream I'd been having.

In it, a young brown-haired politician, perhaps a congressman or senator, is addressing a few hundred supporters at the foot of the Washington Monument. It's a glorious spring day, and the crowd is waving enthusiastically. Presumably this is a guy who actually means to change things, which could explain the delirium of his audience—but even in my dream, I don't know why I know that. Suddenly there's a popping sound, and the young politician falls backwards, maybe dead, maybe not.

The assassin makes his escape. Sitting

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inside a speeding taxi, he leans back and chortles.

My story was told from the viewpoint of the shooter, and that was the problem.

The day after I turned in my assignment, I was called into the principal's office. Waiting for me were one principal, one guidance counselor and one creative writing teacher. All the chairs being taken, I stood.

"We've all read your paper. It's quite well-written, actually. Do you have fantasies about killing the president?" the guidance counselor inquired.

"It wasn't the president. It was some lesser official. It wasn't a fantasy, it was a story. And actually, I like Carter."

The ensuing discussion, as you'll no doubt guess, involved threats of contacting the authorities, the wisdom of choosing more appropriate subjects for my creative writing and my failed pleas in defense of the beleaguered First Amendment.

This event taught me several valuable lessons. First, nobody really wants you to be yourself. Second, authority figures threaten in lieu of punishing. Third, it's intimidating to be the only person standing.

It turns out, of course, that I had it easy. Conformity used to be in fashion in secondary education; now it's the law.

School officials across America are reacting to shootings in Littleton, Colorado and elsewhere by sending their school psychologists to FBI conferences on "student profiling," a homage to the racist police practice of pulling over black drivers for no reason whatsoever. For example, Wallingford, Connecticut school superintendent Joseph Cirsuolo is distributing checklists of problematic personality profiles to staffers throughout his district: "Our purpose in doing that is to intervene well before they ever decide to go out and buy a gun and do some damage."

If you go to school in Granite City, Illinois, be careful: If you curse, display cruelty to animals or your writing "reflects an interest in the dark side of life," you can be forced to see a shrink, get transferred to an alternative school for other weirdoes like you or get expelled entirely. Whatever you do, don't write obscenities about politicians while kicking your dog.

The Department of Education and the National Association of School Psychologists has published a booklet titled "Early Warning, Timely Response: A Guide to Safe Schools." Among the 16 behaviors that may indicate children on a short fuse, according to the guide's authors (the National School Safety Center lists 20; the American Psychological Association 50), are social withdrawal, feeling rejected and lousy grades.

I submit that any kid who has never felt ostracized or rejected, or who has never been ostracized or rejected, is probably so insufferably smug that they should be expelled from the human race, much less the 11th grade, but what do I know? I'm not running the school system—and the people who do have plainly forgotten that individualism is the greatest American personality trait of all.

Metal detectors, dress codes and censorship are spreading like wildfire in schools

filled with the offspring of hyperprotective Baby Boomer parents; the greatest irony in that generation's history thus far is that they've become the uptight oppressors they hated back in the Fifties. Thirty years ago, these same people took to the streets and nearly destroyed the American social and political in the process.

The question now is: Why on earth do they think things will turn out any differently this time?

Send stuff: Ted Rall, PO Box 2092, Times Square Station, New York NY 10108; e-mail: tedrall@aol.com



My 8th grade Algebra teacher was a real fruitcake. He seemed to have a penchant for making everything a bit more confusing and difficult than it needed to be (which I believe is a prerequisite for being any sort of math teacher). He especially loved trick questions, mostly because he wanted to see how long he could fool us before we caught on. Man, I can vividly remember the day that it took Jenny an hour to figure out why a pound of feathers and a pound of bricks weighed exactly the same. "But bricks are HEAVIER," she kept saying. Then he'd go off about 'weight not being relevant to size' and so on, the whole time grinning from ear to ear with a smirk that said, "I'm challenging their minds." It was on a day such as this that he muttered one of the most absurd things I heard a teacher say during my school years (though my 12th grade Civics teacher would end up coming up with a few that would rival it). We were discussing racism (why we were discussing racism in 8th grade Algebra is well beyond me) when he told us (and I'm paraphrasing here) that if a black person were to walk into the room, and we made notice of the fact that they were black, we were being racist. From that point on, the rest of the class period was spent arguing over his statement. I think every single kid in that class—even the ones who usually said nothing during class—vocally disagreed with him. He argued that it was the recognition of racial differences that made one a racist. He claimed that everyone in the world was different, and that if you could classify them just by looking at the color of their skin, then you were racist. I asked if he thought Martin Luther King Jr. was a racist for fighting for the rights of blacks, to which he replied, "Basically...yes."

A few weeks ago, during a drunken evening of celebrating with a few friends, we started discussing labels and stereotypes. It started because my friend Rob said that, although he quite honestly and sincerely cares for the natural environment (and can hold his own in any discussion on the subject, I might

add), he would NEVER refer to himself as an environmentalist. I was floored. How could one be so informed and active about issues regarding the environment and not consider themselves an environmentalist? Not only 'how could you' but, why would you?! He claims that he doesn't want to be stereotyped into a certain 'role' where expectations are made of him simply because of the label he uses to express his idea. He didn't want to have people assuming that he supports bad ideas that SOME 'environmentalists' harbor just because he decides to call himself one. This was just an example of a larger point he was trying to make. He believes that by labeling yourself, you set yourself up to be lumped in with others whom you may be in total disagreement with. In his mind, he's just Rob. Of course, when asked by another friend what it means to be 'Rob,' his response was "Do you have a couple hours?"

Over the course of this past summer, I've been confronted with this distaste for labels a few different times. I've had a few different friends (friends that I would consider 'punks') tell me that they would never allow themselves to be referred to as 'punks.' They claimed that there are way too many close-minded, belligerent, and generally stupid folks claiming to be 'punks' (and boy did they hit the nail on the head with that one!!) for them to be associated with them by sharing a common label. Again, I heard the phrase "I'm not a punk, I'm just..." (insert name here)."

Obviously, this discussion relates specifically to semantics. It's all about categorizing. We use labels hundreds, if not thousands of times every day. For the most part, we use them to avoid excessive over-detailing the things that we're talking about. If I were to tell you that I killed an animal with my vehicle for the first time ever two weeks ago (which is a true story, by the way), you have a pretty general idea of what I'm saying. However, you have no idea what kind of animal I killed and you have no idea what kind of vehicle I was driving. If I told you that I killed a bird while driving a Chevy for the first time ever two weeks ago, then you may understand a bit more, but you still have no idea what kind of bird was killed or what kind of Chevy I was driving. I could delve further into specifics and tell you that I killed a sparrow while driving a Chevy truck for the first time ever two weeks ago and you would have an even better idea of what I'm saying. By now you've gotten a few more of the specifics, but there's still plenty you don't know about the situation (like the fact that it was my dad's truck, or that I was on my way to work, or that I had spent the previous 5 years bragging to everyone I could that I had never killed an animal with a vehicle before, etc.). In fact, by filling in more details of the original sentence, I have made it all the more confusing to my original point. By the third take, it makes it sound like this was the first time I had ever killed a sparrow with a Chevy truck which, while completely true, is not what the idea I was trying to get across.

So, we all use labels. If people ask me what I do for a job, I tell them that I'm a cook. Now, that could mean that I flip burgers at

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McDonald's (which I fortunately do NOT) or that I'm the head chef at a five-star restaurant (which I am also not, though a bit more on the unfortunate side). I am plenty of different things to plenty of different people. I am a son, a brother, a stepson, a stepbrother, an uncle, a nephew, a cousin, a friend, an acquaintance, a stranger, etc, etc, etc. I'm also a writer, a punk, an alderperson, a cook, a singer and guitar player, an environmentalist, a criminal, a huge nerd, etc. Sure, above all, I'm just Nathan. But that doesn't tell anyone anything about me except that, because of our societies tendency to make our children's names gender-specific, you can assume that I'm a male (at least most of the time). So, I use labels to describe what I am or what I am not.

My 8th grade teacher assumed that because I notice that someone is black, I am a racist. Did he really think that the most proper way of ending the oppression against blacks was to stop acknowledging the fact that they're black!?! Is the best way of stopping all of the environmental destruction and decimation going on around us to stop referring to ourselves as 'environmentalists'? Would it greatly improve the function and validity of the 'punk scene' if we'd just all stop using the word 'punk'? Of course not. Though I've seen the phrase "SEE NO COLORS" about a billion times, I know that there are plenty of ways of promoting diversity and stopping racism, all of which require that you acknowledge (and respect) a person's ethnic background. Call me a 'racist' for believing that and I'll call you a 'Republican' (they're the ones always tooting their horns about 'reverse racism' after all). Am I an environmentalist? Hell yeah! Sure, there are probably thousands of people who call themselves 'environmentalists' whose ideas and practices make me cringe. (In fact, while I'm on the subject, I better give you two examples. First of all, a friend relayed a story to me about hanging out in the woods with some 'radical' environmentalists who wouldn't swat at mosquitoes that were biting their arms and legs because "they are an integral part of the ecosystem." Wow. The other is a faction of environmentalists who feel one of the most important ways of cutting down on this country's pollution and environmental decay, is to put an end to immigration. Talk about fighting the wrong problems!! OK, sorry about that...back to my point...) And what about 'punk'? Would I dare to call myself a 'punk'? Well, let's see. It opened up my eyes to a whole new perspective on life, turned me on to some of the best music I've ever heard, and introduced me to some of the most friendly and inspirational people I have ever hoped to meet in my life...yeah, I'm happy to call myself a punk!! I wouldn't spoil all of the positive effects it's had on my life, just because there are some punks who I think are stupid.

My mom calls herself a Christian and my mom is very open-minded and super awesome. I don't think you need me to tell you that not all Christians are open-minded and super awesome. Still, she calls herself a Christian regardless, so that she can try and

open up other Christians to her point of view. I'd suggest that everyone should do that. Instead of rejecting a label because you're scared that someone might associate you with someone else with whom you disagree, do your best to explain your take on a subject, so that they can stop assuming certain characteristics of a stereotype. After all is said and done, we're all humans, and that's a label that you simply can NOT shrug off, nor can you agree with everyone who shares it with you. **A WEE BIT MORE.**

1d If you haven't yet listened to the new ANTIPRODUCT LP, "The Deafening Silence of Grinding Gears," I highly recommend that you do so. This record is incredible!!! Granted, I come across a good number of awesome albums. The reason I'm mentioning this one is because there is a song of which the lyrics well relate to the topic of this month's column. Here it is. "Some say the label 'feminist' confines women in its limited boundaries. But it's not feminism that confines women; it's a society that has labeled our gender as inferior. If you don't choose a label, believe me they're going to choose one for you. So I'd rather choose this label, this gift, given by our mothers and sisters and run with it, fly with it, push its boundaries and expand its meaning so that it fit's me...you...us." I'll say it again...incredible.

2d Per usual, there is an awesome WI band that's going to take you by storm. DEFAC TO OPPRESSION is a four-piece from Menomonie who're just putting the finishing touches on their first 7" 'We're Digging Our Own Graves.' If you see this record, be sure and pick it up. Or better yet, if you get a chance to see them live, jump at the chance. Fast, driving tunes with a ton of breakdowns and powerfully intelligent lyrics to boot.

3d You could always write me a letter at PO Box 504, Chippewa Falls, WI 54729. That'd be pretty cool.



RICHARD AND JULIA ARE AT IT AGAIN!

Hi this is John Ringhoff from MAXIMUM ROCK N ROLL'S entertainment department! I haven't sent in my column for a few months because I've been busy trying to find the JUICIEST HOLLYWOOD GOSSIP for all the kids out there who LOVE HOLLYWOOD. Or should I call it HOLLY-WEIRD!!! Because the STRAAAAANGEST THINGS happen around here! "Only in HOLLYWOOD!" as we say around here. Well lets get down to business, hey everyone! It looks like the magic is BACK! Buckle the fuck up because Gere and Roberts are back this time in The Runaway Bride, A perfect romantic comedy from the summer! Who put these two together? It must have been one BRILLIANT SCIENTIST because they've got CHEMISTRY! And how about that Grandma with the adorable line "I like his tight butt!" GRAN-

NY! Well I Never! But I bet SHE HAS! Because Grandma likes to FUCK! It seems people just can't get enough of fucking these days! Well I hope to CATCH this one on opening night....better put my running shoes on!

And hey If this heat wave isn't enough get ready because EYES WIDE SHUT opens this summer! Hot stuff here! HOT! EYES WIDE SHUT? I think I'll keep my eyes wide OPEN during this one because according to Hollywood rumors Nicole and Tom totally DO IT in this movie! I'm not talkin about makin love..I'm talkin about FUCKING! This ain't your parents sex baby! This is the stuff your mamma warned you about! This is gonna be the hottest movie of the YEAR! Leave the kids at home for this one! Well unless your kids like to FUCK. HOT MOVIE! A SCORCHER! OUCH! It's been called "Kubricks final haunting masterpiece" Well shit I guess we'd better go see it then! Hay maybe it should have been described as "Stanley Kubricks movie about FUCKING!". And speaking of fucking pies AMERICAN PIE opens soon! This movie is also about fucking and stars a bunch of people who like to do "it". And get a load of this: in one scene (I don't want to give too much away here) a teenage boy has sexual intercourse with...a pie? What? A Pie? Comedy? YES PLEASE! What will they think of next? Maybe a movie about hmmm a haunted house? The Haunting opens this summer. But it's not about fucking. I think there might be a couple of war movies coming out which probably won't have much fucking in them.

I'd like to turn now to a more serious side of the news. By the time you read this Hurricane Floyd will have destroyed half the country. I have a few problems with hurricanes. First off, why do they keep giving hurricanes names like "Floyd", "Susan", or "Brett". A Hurricane is a creature of mass destruction and should be named more appropriately. Why not "Hurricane Godzilla", or "Hurricane Terrible Tim", or "Hurricane Bad Billy Pratt"? Huh? Huh you little baby? Perhaps the government is trying to say, "Hey, this hurricane is named Todd. See he's a regular guy just like you. He can't help what he is. Yeah he creates floods and destroys towns, but that's his nature. That's what he does. People don't hate you for being an accountant, so why hate Todd because he's a hurricane?"

This brings me to my next complaint about hurricanes. How come the government hasn't done a single thing to try and stop it. They tell people to run away from it. Evacuating is for pussies. Would this country be a great place if when the Vikings invaded George Washington ordered people to evacuate? No! The great father of this nation did not runaway. He battled the Vikings to the death. So why hasn't the government sent in troops to battle Hurricane Floyd? It might not do much but it would still be a considerate gesture to send a few troops to stand on the shores of Florida and shoot at it with machine guns and tanks. "Damn you Floyd! Try burnin' this one you commie!" BAP-BAP-BAP-BAP! A tickertape parade for the brave soldiers who killed the hurricane! Hooray! On

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the other hand I suppose due to recent shootings at Columbine it would be inappropriate to shoot guns. Hey didn't the Nazis create some sort of vortex machine that was supposed to send huge gusts of air up and knock down planes? Maybe we could use that. And if all else fails we could just release the BERZERKERS from their cages to fight Floyd. But the government won't fight Floyd. This country has really gone down the shitter. What are we? French? Are we little Frenchmen? Is that what we are? Running around with our little baguettes and striped shirts and curly elf shoes? Are we Plastic Bertrand? Huh? George Washington didn't die fighting Vikings so we could run away from a little air.

And that's my column! Once again, if you want to send me something in the mail I DON'T WANT LETTERS! If you are moved by my column and feel like sending me something send me Oasis posters and live albums, or anything Pirate related. John S. Ringhoff 4446 Finley Ave #201 Los Angeles, Ca 90027 jringhoff@rondor.com



"There's no place to play in this town." How many times have you said this, or heard someone say it? This month I'll talk a little bit about different places you can set up gigs in your town. Booking gigs is not an arcane science. Booking gigs is a lot of hard work, totally thankless, and will cost you most of your friends. Booking gigs will also make you start to hate going to shows. Still, someone has to do it so here are some pointers for where to look.

Your first choice is to use someone else's place or start your own. Using someone else's place has the advantage of minimal risk and investment. You use their PA, stage, staff etc. It has the disadvantage of having to give them a cut and being subject to their rules and whims. For the most part booking punk gigs is a lot more problematic than other kinds of music. Most places aren't interested in dealing with all the bullshit for the small return. There is frequently trouble with vandalism, graffiti, underage drinking, violence, shit getting ripped off, potential lawsuits and lots of kids who won't pay to get in or show up just to start trouble. Sad but true, most clubs aren't interested in booking our kind of music because of the disrespectful crowd that shows up. Lets look at some of the places you can consider.

The clubs. Your town probably already has a club that books bigger punk bands when they come to town. You might be able to get whoever is in charge of booking there to let you set up your own gigs a few nights a month. Especially if they are off nights. Most

clubs purchase "entertainment" from booking agencies. If you are in touch with bands outside the booking racket you can offer to put together and promote the gigs yourself. Provided a reasonable amount of people turn up the club makes money without having to deal with agents, just you. The more you offer to do for the club in the way of promoting and booking the show the more attractive it will be to them, as they won't have to pay their people to do it. Remember, night clubs exist to make money, not to support the music scene. Most clubs will expect at least half the loot from the door. They will also hit you over the head with a lot of rules and regulations. You might have to deal with asshole meat-head bouncers and pompous promoter types. Working with clubs varies, if you have the patience, and can see things from their point of view long enough, you might be able to establish a good working relationship with a local club. This way you use their PA, stage, staff and can advertise to a wide audience a gig at a known venue. There is also little risk to you if no one shows up or if the place gets trashed, you just won't be asked back. This may work out in some towns. Here in Minneapolis the punks haven't really worked with the club scene in years. The clubs take too big a cut from the door, the bouncers are brutal thugs and most importantly they are making soo much money off of alternative rock they just don't give a fuck about punk. Another main hitch with clubs is that they are rarely all ages. Usually they are bars and most of the income comes from drinks. Getting these places to do all ages shows is frequently difficult to impossible. If you are lucky you can do all ages matinees that don't cut into regular drinking hours or separate the club into an all ages area and an over 21 area. Some clubs allow underage kids into a bar but separate them from the drinkers with a special wristband or hand stamp. I would recommend on principle against doing 18, or 21 and over shows. This is unfair to a large number of the fans, and a lot of the people who show up are only there to get drunk not to enjoy the bands. If you are doing music like the Supersuckers or Nashville Pussy a 21 and over show in a bar might be OK but for most punk and hardcore I wouldn't even consider it an option.

Coffee Shops. Similar to clubs in many respects. Coffee shops are usually a little easier to work with because there is typically one owner and just a few employees. If you can get on the owner's good side it might be lot easier to establish a working relationship than with a rock club. Coffee shops usually don't serve booze so its less likely you will have to deal with age restriction. Once again your angle here is too bring in a lot of people on a slow night who will buy drinks and give the owner a cut of the door. Typically these sort of places have a small stage and little or no PA which means you might have to provide your own PA and Mic's, as well as do most of the promotion. There are so many coffee shops these days it seems like you should be able to find one place that is interested, especially if they are hurting for business and you can fill the place up on a slow night. Since these places are typically run by individuals you

might be able to negotiate a better deal on the cut from the door, or offer to rent the place by the night.

Rental Halls. The VFW, Labor Unions, Fraternal Groups, ethnic and religious organizations are frequently in possession of an assembly hall which they rent out. The main hitch with places like these is that they are usually run by really square old folks who will not be into what you are doing at all. They will require extra insurance and security (typically a rent a cop or an off duty cop) for dealing with live music. You will probably have to provide the PA, do all the promotion, pay the rent on the hall, security and insurance plus put up a damage deposit that you probably won't get back after the kids trash the place. Still if you are doing a big show that you know will draw a lot of kids, it might still be cheaper to rent a hall than to split the door with a club. However, you better have your numbers right and be really confident because expenses add up quick with rental halls and its easy to do a show that either barely breaks even or actually loses money. I've seen a lot of over optimistic kids set up gigs at rental halls where none of the bands got paid because not enough people showed up to cover the expenses.

Art Galleries. Sometimes you can find small local art galleries that might be into letting you have gigs. If you are lucky you might find a sympathetic owner of a small gallery who wants to make some extra cash and rent the place out between their regular showings and events. These places rarely have a PA and are easy to damage, but hey you can always hang a painting over the hole the kids kick in the wall. You could also try to get punk bands to play a sympathetic artist's opening. I went to a lot of gigs like this in the West Gallery at the University of Maryland in the 80's. It was a student run gallery and most of the students were in Marginal Man or Braille Party so a lot of bands wound up playing there.

Playhouses-Like art galleries these places go unused several nights a week and are usually hurting for cash. You might be able to get in good with a local theater group, puppet troupe, thespian whatever and use their playhouse on off nights for a fixed fee or a cut of the door. Usually a nice stage and excellent lights, although sometimes there are seats way to close to the stage and no PA.

Movie Theatre. Older movie theatres usually have an actual stage and either an orchestra pit or enough space between the front row of seats and the stage to make gigs possible. If there is an independent "art house" type theatre in your town you might be able to get them to let you rent it out on off nights or for matinees. This also raises the possibility of movie/music events. Like Code 13 playing while Clockwork Orange or the Road Warrior is projected on the screen.

College and Universities. These places always have a variety of halls and auditoriums, and sometimes student run music clubs. The key thing here is to get someone on the inside. Usually colleges have enormous resources of money and prospective places to play you just have to know how to schmooze

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your way in. Often student groups can use the campus facilities for free or a small fee. You might be able to join such a group or get in good with them and have them sponsor the shows. If you are a student you can try to get on the committee that oversees entertainment or student activities and try to get access to the colleges resources to book gigs. This can be really lucrative, and it can be a waste of time. A lot of it is just kissing ass to the right people and making yourself look legit to some committee. You might have to pretend to like a bunch of indie rock, dorks, sleep with someone, or buy beer for some square at the college radio station but once you are in the college circuit is big money. Typically colleges pay out of their student activities fee regardless of how many people show up. And generally speaking punk bands are a bargain compared to most of the bands that play on this circuit so if you play your cards right you might be able to get the hall for free and get the college to pay the bands a ridiculous guarantee. If you skim some cash off the door too you could be set for a whole semester. Why didn't I do this stuff when I was in college?

Community Centers. A lot like rental halls, depending on where you live. In some communities you can actually use the community center for free if you are a resident. You might have to set up some sort of bogus organization to sponsor your event, or say it's a private party, company picnic what ever. Sometimes these places are a real hassle, sometimes they just rent you the place, give you the keys and leave.

Cultural Centers. Some cities have places like this usually connected to a local ethnic group, again a lot like rental halls, but sometimes you can find a more sympathetic person who will let you set up gigs on off nights. Perhaps if you are part of the community the center serves you might be able to get an angle that way. Like having a punk band from Mexico play at the Chicano Cultural Center.

Roller Rinks and Bowling Alleys. This sounds stupid but sometimes these places are for rent outside of their normal business hours. I've seen some pretty good gigs in Roller Rinks, there is always the option of having skating during the gigs too.

Parks and bandshells. In the summer you can always do gigs outside. Good luck collecting any money but if its all local bands maybe you can just pass a bucket around for collections and hope it covers the costs. In most cities you just need to get a permit to use a park, often its free or only a few bucks. You might have to also get a noise permit, an alcohol permit or insurance. Once again it helps to have an organization or business sponsor you, especially if you have to carry insurance. And when applying for the permit its probably better to pitch it as a wedding party or a company picnic as opposed to a wild punk show. Some parks have out door band shells or stages you can rent as well. These offer some shelter from elements and much better acoustics than just playing in the open.

Somebodys work. OK now this is rare but you never know. Somebody might work

in a warehouse, restaurant, etc. where they are alone on the second or third shift or have the keys or whatever. So when the boss goes on vacation you open the place up after hours and have a gig. Risky, but possible. You might even find someone who has unused space at their business and needs some extra cash. Here in Minneapolis there was once a late night gig on the loading dock of a copy shop where a lot of punk kids worked, the boss never found out either.

Squats—well over in Europe most of the gigs are in Squats, while here in America it is rare outside of New York and Philadelphia. This can be a good deal as usually the squatters are into supporting the local punk scene and are hard up for money. As usual you will probably have to do most of the promotion and set up the PA but this could work out better than clubs or rental halls. Be warned though, no body will expect to have to pay to get in. There is also the option of squatting an unused building for one show. This is risky but low cost and can be a lot of fun. You can either find an empty building with the power still on or rent and generator. Bust in, set up the PA and gear, have a wild show, destroy the place, pack up and leave before the cops show up. This kind of gig is best organized like a rave, where the flyers don't give out the actual location of the gig, just a place to pick up a map the day of the gig.

Outdoor gigs. On a similar tack you can rent a generator or run an extension cord from somewhere and set up an outdoor gig just about anywhere. In Nevada, for example, lots of shows are out in the desert. This can be a low cost, low risk way of doing gigs, as long as you don't get busted.

A barn. Of course this is more typical in rural areas but sometimes you can find some punk kid whose family has a farm and have a gig in the barn. We actually did a number of shows in a barn an hour or so south of Minneapolis. You can also have people camp out and party down on the farm and this can be a lot of fun, or it can be a big pain in the ass.

That about runs the gamut, although I'm sure there are some other options I didn't think of. The main thing is to find someone you can work with who needs some extra cash and has a space they can rent out. So far we've been talking about other people's places. For the most part it's their place that gets trashed, their shit that gets ripped off and they are the ones who get the heat from the cops. Now lets consider using your place. Your main advantage here is that you don't have to pay anyone for the use of the space. The main disadvantage is that you could get all your shit ripped off, get put in jail, get evicted, and have your place trashed.

Your Basement. A really common place for shows these days. Born out of necessity the practice room becomes an all ages show hall. I've seen some really great shows in basements and some really weak shows in basements. But usually for a smaller show this is your best option. The cost is basically nothing so when nobody shows up or (more likely) no one pays to get in you aren't really out that much. These shows can be really intimate. They can also be very exclusive and

cliquish. Frequently there are mostly people there just to party at your house not to see the bands and its hard to collect any money from the bands from the people who are partying on your porch. And of course there are the risks with your landlord, neighbors and police.

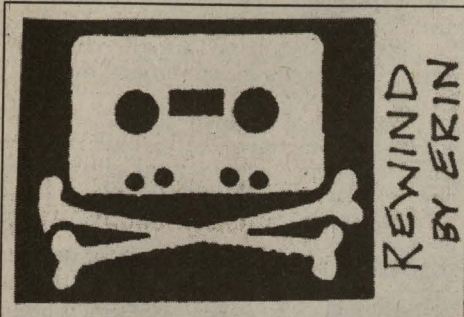
Your practice room. If your band doesn't practice in your basement where do you practice? Is it big enough for a gig? Its quite common for several bands to rent out a place to use for rehearsals. Sometimes such a place is suitable for setting up gigs, typically the noise isn't going to be a problem if neighbors are used to bands practicing there. Most practice rooms I've seen lately are way too small for gigs, but some bands are still renting out unused basements and storerooms that could be used for a gig.

Starting your own club. I wouldn't embark on something like this until you have some experience with booking gigs at other peoples places. Like I said, setting up gigs is a thankless job and running your own club is even worse. You have two courses to choose from when starting up a club, legit or underground. Opening a legit club is way out of most people's reach. You need thousands of dollars in capital and political connections. You have to lease or buy a space, buy a PA, build a stage and get the place up to code etc. That stuff is not too impossible but then there is the political angle. You will need to get zoning and parking approval, a live entertainment license, insurance and possibly a liquor license etc. You will find that this is a very expensive and time consuming process. I wouldn't recommend going legit unless you had a ton of money to invest and several years to put into building up a business.

More realistic but more risky is an underground club. If your scene is big enough to support it this is probably the best bet of all. With a little work you can find an out of the way space to rent and start doing gigs. Typically a warehouse or storeroom is rented ostensibly for use as a practice room or recording studio. Then you build your stage set up your PA, come up with a cool name and start doing gigs. You can also help cover the rent by having several bands use the space for rehearsals. There are a number of things you will have to deal with. The main thing is finding an out of the way location where cops don't come around much and there are no neighbors to complain. This is usually an industrial part of town. You have to be careful not to promote gigs to widely and keep your promotion somewhat underground. That is to say stick to flyers and word of mouth as opposed to newspaper and radio ads. The establishment hates it when kids do anything for themselves, especially something like setting up an underground club. You might be able to keep the cops off your back by being low-key, paying bribes, or just bullshitting them when they show up. My favorite was telling the cops we were filming a live "rock video" for a soon to be famous band and all the kids were extras who were paid to be in the video. They cops actually bought it, they just told us to keep the noise down and left. I'd have to say running and underground

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club was one of my worst experiences in the music scene. It forced me into the role of bouncer, babysitter, booking agent and stage manager all at once. I burned out fast on mopping up shit and puke, cleaning up broken glass, breaking up fights and dealing with pompous wannabe rock stars. But hey, someone's gotta do it. Minneapolis has had a string of underground punk clubs, the Emma Center, the Studio of the Stars, the Bombshelter, the Insurrection center and now the Inferno. It's not impossible especially if you have some good local bands and can attract touring bands regularly.



Arson Records put out the **ABSOLUTE DESTRUCTION** comp, and it's really good, mostly thrashy hardcore. 19 bands are hard to generalize about, remember that. Stand-outs include **7-10 SPLIT**, short, fast and tough, **SELF**, with the thrash part thrash part mosh part thrash part song, and **SPAZMZ**, with female vocals on the "Nuclear Family" song being catchy without being over the top poppy. \$10 PPD. 35 songs, mostly good production, no lyric sheet. 112 Montreal St., Kingston, Ontario, K7K 3E8, Canada. **ALL OR NOTHING H.C.** play steady paced hardcore with the rocker chick vocals. Renee's voice is too deep for falsetto, but the last note of the line is held out, you know? 14 songs, good production, lyric sheet. P.O. Box 251, Norco, CA, 91760-0251.

THE CONVULSIONS basic 3 chord stuff, old style **RAMONES** paced punk, or at least all the songs about girls are. They have one fast song. 7 songs, good production, lyric sheet. 1017 Briargate Dr., Austin, TX 78753 **THE DAIRY QUEENS** are great punk, equally influenced by hardcore and eerie metal bands. They have screechy, scary vocals, reminiscent of **FILTH** with more complicated guitar parts. They sent 2 tapes, one a 6 song demo, and one "Live at Gilman" that has 9 songs. \$3 each or \$5 for both. 15 songs, good production, no lyric sheet. 533 Madison St, Fairfield, CA 94533.

EL DOMINO have harmonizing, vocals (like a Fat Wreckords band with more passion) over a fast and basic musical bed. 5 songs, clean production, no lyric sheet. 42849 Santa Suzanne Pl., Temecula, CA 92592. **GINOS EYEBALL** play palatable pop punk, with fuzzed out guitars and syrupy vocals. super slow tempo, and the songs go on too long for my taste. 4 songs, good production, no lyric sheet. Processieweg 68, 2520 Ranst Belgium

GONG LI start out with a **NUISANCE**-ish instrumental, and then go from catchy lo-

fi rock songs to songs reminiscent of the **PINK LINCOLNS** (the majority) and one hardcore super deep throat vocals type song. Varied in an interesting way, and they do it all pretty good. 9 songs, good production, no lyric sheet. 2008 Alexander #103, Austin, TX 78722 **THE GUTS** midtempo mildly catchy pop punk. Nothing unique going on here, but that doesn't mean it's not solid. 11 songs, decent production, no lyric sheet. 144 Woodlawn St., Auburn, NY 13021. **PLAGUE OF YETI** have a **VIC-TIM'S FAMILY/FALSE SACRAMENT** feel (the vocals especially) quirky like them, but never fully bustin out crazy like the ex does. 8 songs, good production, no lyric sheet. 5N100 Pintail Lane, Bartlett, IL 60103. **RADIO BRUTAL DELUXXE #4** sounds like an audio zine based on a radio show...in between every two songs or so there are two guys who come on and introduce you to the next band, but it's in German, so the only thing I can understand are the band names. Lots of female vocals on the first side, including previously released songs by (at least) **SNAP-HER** and **AUNTIE CHRIST**. The sound quality drops out in the middle of the rockin' **STRIX-UMALZ** song. Side 1 seems to be the punk rock side and side 2 the hardcore side, but my tape only has 3 of the 9 songs on side 2. 19 bands, 19 songs, varying production, mostly good. The fanzine's in German, too, but I don't think the lyrics for all the bands are in there. F Surmann, Hohe Strasse 31, 59065, Hamm, Germany. **THROWIN FISTS** melodic for sure, paced like the slow parts of old straight edge thrash songs. The more I listen to it the more they sound like **THE HATED**, but the lyrics aren't emo. 6 songs, good production, lyric sheet P.O. Box 3101, Kearny, NJ, 07032 **THE UNCALLED FOUR** midtempo punk with female vocals reminiscent of Renee Bryant! 15 songs, good production, no lyric sheet. 314 W.Packer, Bethlehem, PA 18015. **VIOLENTLY ILL** catchy and fast punk rock, gruff vocals. There's an anthemic quality to some of the songs ("all I need is four chords and a beer") and the longest one is 68 seconds long! \$3 PPD. 19 songs, borderline lo-fi production, no lyric sheet. P.O. Box 501, South Haven, MI, 49090-0501. A split demo between **WAR TORN BABIES** and **CHRIST FILTHY DOGS WTB** play crusty mid tempo punk with yelling female vocal style, and **CFD** play hardcore with the deep vocals and the screechy vocals. 15 songs, decent production, no lyric sheet. 893 Haywood Rd. #1, Asheville, NC 28806. Send demos! P.O. Box 1113, Portland, OR 97207.



Head north from Sacramento, up Interstate 5 and any fantasies or misconceptions you have had about California being one big beach evaporate. Ten mile north of town and it is difficult to tell if you are in Kansas,

Oklahoma, or North Dakota. The land is flat and farmed. Where farms are nonexistent, there is grass, dry and golden. Every twenty miles or so a windbreak of trees stand. Aside from a few buildings and the even fewer trees, the only things that stand above ground are billboards. Most of them are for gas stations or fast food franchises, a handful are of the "Jesus Died For Your Sins" variety.

Travel a couple hundred miles and the land starts to rise. Suddenly bold oaks stud the hills. In a few minutes the trees will disappear and you will have passed dusty Red Bluff, a city of a barely ten thousand. Now you are driving near the Sacramento River, fed by the northern Sierras and Lake Shasta. The land is pretty flat but covered with a lot of trees...for a short distance, and then the strip malls come. Welcome to Redding.

The biggest city at the top of the Central Valley, Redding is a shit town. It is known in Sacramento for two things: Having more crank produced there and always being hotter than the Capital City. When it is 105 here, it is 115 there. In that heat, it is tough to sleep so it is no wonder speed is more plentiful there. Redding also has a pretty decent sized population of White supremacist, Identity Christians, and other knuckle-scrappers. The Sheriff is a self-professed "opponent of homosexuality," though he claims his stance is not discriminatory. The majority of Redding's politicians are also Born Again Christs. For a kid, growing up in Redding can be hell. However, for a punk band, or at least the one I was in, playing Redding is pure heaven.

You see, Redding, being a shit town has something that has disappeared or is disappearing from culture centers like San Francisco, Chicago, Seattle, LA, and New York. Or, rather, let's put it this way Redding, on the surface, has nothing desirable. It is not a major tour stop. A well-known, foreign punk band like the **Headcoats** have not and probably will never play there. Legendary punk reunionists like the **Real Kids** or **Dictators** will never demolish the living room of a Redding duplex (nor will they feel crazed teen energy being shot back at them). You will never find a hipster at a Redding punk show. Hipsters do not exist in Redding. What you will find, when the fine folks of the Northern Valley invite you to play the Anderson Boy Scout Hall or the Family Fun Center, are a bunch of hyped-up, rock'n'roll starved kids, kids that throw themselves off speakers onto each other and onto you, kids who won't let you stop playing ever. These folks don't sit around at the bar (well, there is no bar but even if there was...) scratching their goatees, talking about their new tattoo or how much they just spent on eBay on some obscenely priced punk "collectible" (thank you very much, kaching! and I hate you, too). Nor do they chat about what new band Mr or Ms Hype Monger is in or the new **Donnas**/Electric **Frankenstein**/Helicopters or whatever the most recent punk trend. These folk don't daydream about days long gone and boy isn't it just-oppressive-how-we-can't-say-fag-anymore. These kids just want to rock'n'roll. That is all they care about. Im-

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age? P-fah! Fuck your store bought primp and pomp. It's t-shirt, jeans, sneak out the door while mom and pop are staring at tube. It's standing in front of the local 7-11 asking stranger after stranger if they can buy you a 40 of Old E. It's walking to the show, mile after mile, drinking and hiding when headlights come over the hill so the cops don't catch you and take you home. It's fucking off homework. It's playing sick so not to get hauled to church the next morning cuz you really are hung over and feel like throwing but who the fuck cares cuz the band last night was the best, better than anything this town has seen in a while and I hope they come back cuz I hate school and I hate my parents and I hate God and I hate the day to day life that small town shit towns are. But I do like the bands that come through and I do like the people who do shows and maybe I'll do a show or start a zine or a band cuz it makes my life better and that's pretty much it.

And that is pretty much it. Try to copy an image in a shit town. Try to play hipster in a town where not only is your boss not punk or hip, but people still fuck with you for being a weirdo. Shit towns rule! Shit towns are real. Redding, CA; Billings, MT; Rapid City, SD; Wenatchee, WA...shit towns all and the fuck-in-A best. +++++ Last column about Renegade Shows I forgot to mention that local historian & gentleman drummer Ed Carroll did some of the research that I used. Thanks, Ed! +++++ You can contact me at 1114 21st Street, Sacramento CA 95814 or scotts@sl.net Correspondence only! No junk mail. I don't care about your shitty pop-punk or Ramones-clone band.



As you have probably been noticing, in the last year or so, I have been writing a great deal in here about Structural Idealism. To further clarify the subject, my column for the next to issues will be a reprint of a tract which I put out in the summer of 1998 called "Structural Idealism in Twenty Questions," which takes a question and answer format and goes as follows:

What is Structural Idealism?

Structural Idealism is an attempt to merge the concept of revolutionary change with the reality of the human condition. We believe that humanity is inherently tribal in nature. Unfortunately, this tribalism has been polluted by generation upon generation of empire builders and their hierarchical methodologies. Currently, the empire builders are those who attack community with the idea of the pan corporate state, the universal shopping mall. It is the attempt of Structural Idealism to replace this state with something

more humane: a pan global community.

Who are the empire builders?

They are those who operate under the cynical perspective that humanity is inherently evil: they are those who have hampered our society into a rigid stage. Through this stage, the spiritualism that is art, the thought that is technology, and the action which is government have been separated from the rest of the collective human body. As a result, those who are not on the stage have grown to see themselves as nothing more than surplus flesh. The most powerful tool that has been used to create this stage is the idea of competition, the idea of individuals fighting against each other to reach the top, to become special, to become stars. In short, we have been conditioned to live for want of power, to be driven by a mammonistic hunger called "greed." We have surrounded ourselves within a perverted form of social Darwinism. We have made our world a jungle of human predators, of victims and victimizers. However, unlike the solitary hunter that many people see themselves as, the human animal is a communal beast, instinctively attracted to the idea of the group, the pack, the crowd. The empire builders have had little option but to service this social need through the creation of a phony community, the cult of consumerism.

What is the cult of consumerism?

The cult of consumerism is the best that the modern empire builders could ever come up with to keep people from naturally reverting back to a set of tribal values. Deprived of a real sense of community, we are fed a constant diet of products mystically advertised as though they will solve all of our problems. Since for the most part, they will not, it becomes necessary to increase the dosage of consumerism, which means the creation of new products. This of course has led to the rapid increase of new technology into our lives, much faster than any of us have had a chance to reflect upon whether the alleged convenience is worth the sociological, the psychological, or the environmental costs involved.

Is Structural Idealism anti-technology?

We are pro-technology that is designed and implemented with the full consent and knowledge of the community. In short, technology is an organ of the people, not some mystical device to be placed out of our reach, or behind closed doors. As the product fetishism of mass society has flooded the market with new devices, these tools have repeatedly demolished the existing patterns of social order. In the re-tribalization of humanity that we propose, technology is not to be implemented simply as part of an affair with convenience, but as an integral part of the overall social construct.

Does Structural Idealism suggest a return to a romantic past?

We recognize that each new technology has shocked the human species into new conditions which are irreversible. We suggest that technology has created gradations in the human condition that must be addressed. Aboriginal peoples set apart from the age of industrialism, the electronic age,

the information age, and the virtual age, must be left alone. They must not be disturbed in anyway, shape or form whatsoever. For the rest of us, we must re-tribalize, and quickly; unless we wish to see the broad based extermination of surplus flesh.

Does Structural Idealism suggest that we are being collectively exterminated?

In a tribal society, it must be admitted that people often collectively create and vilify an enemy. If the hated foe is outside the tribe, a war may result. If the hated foe is within the tribe, it will either be thrown out or done away with. In the global supermarket we have created, the hated foe is within us all, as indicated by the overall illusory operating motif of cynicism. As long as we continue to live in such a state, the technology we bring to life will always be a product of misanthropy. Rather than freeing us, it will promise to further enslave us, in the end eliminating us altogether. Nearly half of the Twentieth Century was spent under the threat of impeding and complete nuclear annihilation. Without understanding of our condition, with technology still being created as a battle weapon of one person against another, the next century has already promised to reveal new, more insidious methods of eliminating human life.

What are some of these methods of elimination?

Many have already been activated—for example, the television. This technological device, like the radio before it, promised to bring humanity together. Unfortunately, it has ended up being utilized more like a war machine, a propaganda device, a destroyer of culture and community. This is not surprising when one considers that there was no consciousness shift that accompanied the creation and production of this tool. We are still locked into a might makes right philosophy. In the case of computers, the drive to escape the body has created the rise of the "wired culture." Perhaps such a condition might be acceptable in a species that has holistically transcended itself. However, our species is nowhere near such a condition: we are still anchored to an idea of institutionalized self hatred. While we fail to see where we've come from and to explore ourselves as physical beings, new technological devices are on the drawing board which promise to alter the very construction of our biology. One class of such new devices are called "nano-machines," devices so small that they are invisible to the naked eye, so small that they can build and take apart actual molecular matter. In theory these devices will be able to alter the construction of ordinary objects and even our bodies. However, it is not difficult to imagine what horrors might result when such a technology meets a species which has not shifted its consciousness from a social Darwinist mode.

How will Structural Idealism confront this dilemma?

The question of technology must be removed from the hands that created such items as the atom bomb and placed into the hands of the public; but not just any public, one which has been re-tribalized.

How does Structural Idealism suggest such an attempt to re-tribalize? Doesn't the idea of a

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tribe demand a foe?

The twentieth century itself has represented countless examples of such attempts. Unfortunately, these re-tribalization efforts have been typically isolationist in structure, and anti-global. This has produced some horrendous tragedies. The most ominous of these has of course been the emergence of the fascist phenomenon. In the case of Nazi Germany, the radio as the new electric media voice, helped Hitler unify and incite the tribal in the German people. This of course led to what we call the "holocaust," a genocidal epoch where countless millions of people were systematically murdered for being "foes" of the Third Reich. These victims do not stand alone as examples of the sorts of atrocities people are capable of committing when they have an enemy, which begs the question of whether trying to re-tribalize humanity is such a great idea. First and foremost, the concept of the "enemy" is alive in every society. In the tribal society the enemy may be people of an opposing tribe or people with different religious or social customs. In the global supermarket, the enemy has simply developed into one which is not so inclusive: the enemy has become everybody. Structural Idealism recognizes the human need for a foe, and instead of burying that need, we propose to attack ideas that are unhealthy to the human condition and the overall tribe. In short, we propose that we bring people together to wage war on concepts, not on each other. Even in the case of the empire builders, we seek to devalue their twisted philosophy, not them as people. We are an attempt to bring back customs and moral codes to a world rapidly trying to erase community. The greatest weapon that we possess in our war is not designed to pierce or mutilate the flesh. The greatest weapon in our struggle to bring this species together is quite simply "faith," the belief that it can be done.

How will this 'faith' change the human condition?

Faith is the human condition. Faith is the ghost in the machine for every institution on the planet. It is the power behind every flag and each piece of currency. Structural Idealism is an attempt to reclaim the faith of humanity, and to utilize it to transform our planetary supermarket into an actual village. Again, for the sake of simplicity, we have designed the metaphor of the high school scenario.

What is the 'high school scenario'?

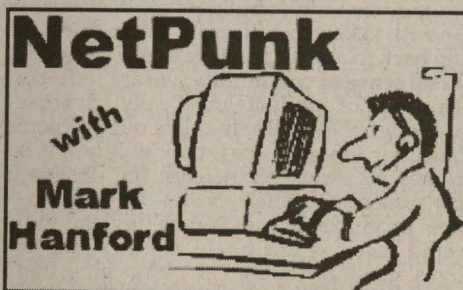
Since Structural Idealism supports the idea that life is a learning experience, we feel that it is logical to use the concept of school as a metaphor for the greater globe. In the typical US high school, students are surrounded by various symbols and control methods. One of the most powerful symbols to be found is that of the "school spirit," a symbol which motivates and represents the school of humanity. We see the globe as a compilation of different belief systems, and philosophies. For those of us who have joined together in this modern age, there must be a linkage that transcends these differences. Structural Idealism suggests the idea of the tribelet within the greater tribe. Each tribelet may have different variations in their social customs and

spiritual values, but must also be connected to the idea of the greater whole. Currently the international spirit is simply one of greed and selfishness. This is not only making our universal school look like a dump, but it is dangerously alienating the student population. Attempts to escape this alienation have typically only resulted in the formation of violent gangs and warfare between militant tribelets. Structural Idealism attempts to create within the school a sense of belonging for everyone. We propose a new faith based on communication, critical thinking, and community. We propose the formation of a Structural Idealist society. This will start within the ranks of the student body, a club that openly recruits from various cross sections of the entire population. As this group increases in size, students will become teachers, and teachers will eventually take over the function of administration. Through this process what had been a vehicle of pure greed and consumerism will disintegrate, as faith from a malevolent system is transformed into belief in the possibility of a better one.

Next month: part 2

If you're interested in trying to contact me, or would like to know more about the theory of Structural Idealism, I can be reached at PO Box 4842, Santa Rosa, CA, or you can e-mail me at Brizero13@aol.com

What is the significance of the star as a symbol?



I was sorting through an old trunk full of stuff the other day, trying to finally get my shit in order. See, I have somewhere around 17 years of punk rock memorabilia stacked around my place and it is getting out of hand. The hundreds of old zines, stickers, patches, records, and flyers take up a lot of space. Anyway, this old trunk was filled mainly with flyers, and that got me to thinking.

I thought, "Wouldn't it be great to stick all of these up on the web so that people could see them?" This led to further insight. "Wouldn't that be a hell of a lot of work? I wonder if anybody else has done this?" So, I present to you, the Netpunk guide to punk rock flyer archives (and perhaps other archival stuff) on the web.

A lot of my flyers are from the early days of Boise punk rock, circa 1983-1986. This was a period when Pushead was doing most of the Boise shows, and therefore, doing most of the flyers for those shows. Fortunately (for me, so I don't have to do it), an ex-Boise punk, now living in Chicago, has already stuck most of these flyers up at the website of his online record store. Check them out at <http://www.uhfrerecords.com/flyers.html>. Not just

Boise or Pushead stuff here, either. Well worth a look.

Another page of flyers is at Monkey Boy's Flyer Page (<http://www.homestead.com/affenpinscher/monkeyboysflyerpage.html>). Unfortunately, this site takes forever to load, as the thumbnails of the flyers are actually the full images. Not recommended unless you have a fast connection, you'll find flyers here of most of the classic early-80s punk bands.

The Seattle Music Web Poster and Flyer archive at <http://seattlemusicweb.com/flyers/> has a lot of flyers from old Seattle punk bands of the early 80s, and grunge bands of the late 80s / early 90s. There are also a few non-Seattle flyers here. Some classic stuff. In my search for flyers, I also ran across several sites that did flyers and more. One such was Brian Sayle's home page at <http://www.ndirect.co.uk/~gammy/>. Brian has a pretty extensive flyer archive, with flyers from the US and England. In addition, Brian has a record and tape trading section, and a 7" picture sleeve archive, with sleeves from all over the world. Very cool.

Weirdotronix (<http://members.tripod.com/weirdotronix/>) is site that bills itself as having "Relics from 70's/80's So Cal Punk". This site has a handful of photos, some absolutely classic flyers, and a "gig diary", which is basically a bunch of reviews of shows from the early '80s. Fans of SoCal punk will definitely want to visit this one. A word of warning, though—the flyer and photos pages take a long time to load. Skip the photos if you have a slow connection and go directly to the flyers.

That is it for the flyer sites. One thing I noticed, both while looking through my box of old stuff, and while perusing the online flyer archives, is that the quality of flyers has gone downhill nowadays. This is probably due to the use of clip art and computers, and it is a real shame. If you put on shows, and you want your flyers to be classics, consider visiting these sites and learning how it is done.

I want to mention a couple of other archive sites I ran across while doing research for this column. First is The Jr. Zero Archives at <http://www.geocities.com/SunsetStrip/Alley/9665/zero.html>. Not as extensive as I had hoped, this site gives bios and discographies of quite a few of the more well known early punk bands. In addition, there is information about punk labels, and a bit about well known punks. Still growing, you'll probably find some interesting, if incomplete, information at this site.

The Punk Imperative is an interesting site. The site is one person's idea of the most important bands of the pre-punk, punk, new wave, and post-punk era, as well as recommendations for the essential albums to acquire from those periods. Interesting idea, if not essential. Find out if you agree by visiting <http://members.tripod.com/~punkimperative/>. That is gonna have to do it for this month. A reminder that you can e-mail me at netpunk@diehippie.com, or visit my website at <http://www.diehippie.com/>. Maybe I'll even have some sort of a flyer and/or

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old sticker archive up by the time you make it by. If all goes well and the world doesn't end before next issue, I'll see you next month.



"I LOVE HIPPIES," I exclaimed, in a fit of rage. I was in the van with the SCARED OF CHAKA boys, on tour a coupla years ago up in the northwest. I blurted those three words mostly to see what kind of reaction I'd get. It's a serious matter — with some punks I know, professing love for hippies could kill our friendship. Now let's get something straight: I don't really love hippies. But at the same time, I don't understand why punks seem to hate them so much.

I can see a few reasons — they stink, dress in funny clothes, and make really crappy music — but so do most punks. Maybe it's the idea that punks are, to quote Kevin Seconds, "succeeding where the hippies failed," that gives them license to proclaim their superiority over hippies. If corporate commodification and mainstream acceptance of the hippie subculture equates with its failure, then we all know by now that the punks failed in '93 or '94 when so many bands signed on with labels owned by multinational corporations and started getting MTV airplay. In the nearly twenty years since Kevin Seconds wrote those lyrics, punks have accomplished a lot — but not enough to condemn this other subculture, no matter how ugly their feet look in those sandals.

Ever heard of the Burning Man festival? Every year in the desert about two hours drive north of Reno, a bunch of freaks build a temporary city and have a huge, week-long party that ends when a 40-foot wooden statue of a human figure is burned. I've attended for the past five years now, and it keeps getting bigger and better. This year there were 23,000 people, most of whom could safely be labeled as 'freaks': goths, punks, artists, techno-dudes, hiphoppers, anarchists, hackers, activists, "modern primitives," and... hippies.

I really don't fucking care what other people say, or what they think. I don't care if the CHAKA boys or anyone else wants to badmouth hippies. What gets me is that so many of my punker friends refuse to attend any event that hippies might also be attending. I noticed some punks stopped coming to the rides when hippies took an interest in Critical Mass in Reno. And tons of my friends won't go to Burning Man because they think they're going to get stuck in a drum circle or something! It's true that there are a lot of hippies who go to Burning Man. But out of 23,000 people, what the hell do you expect? There's a lot of everyone out there — including punks (but there should be more).

Burning Man is just an example of the

shit that punkers miss out on when they want to be lame and closed-minded. My hippie-phobe friends missed some amazing shit out there in the desert. Some of the best artwork I've seen in my life. Some crazy music. Lots of beautiful bare bodies. And to top it all off, some industrial Mad Max-looking people showed up and set up the Thunderdrome, where people strapped into bungee harnesses duelled with padded swords while the crowd cheered from above and huge speakers blared Motorhead, AC-DC, Ministry, and Black Sabbath. Does that sound like a fucking love-in to you?

It's their loss. They can stay home, get drunk, play Nintendo, and stroke themselves, how fucking punk rock. Unfortunately, I can't help but feeling that I lose as well. Because this subculture that is so much a part of my life is stuck in a rut, and isn't going fucking anywhere. We can hang out and drink, and get off to filthy rock'n'roll, and that's GREAT, that's how I like to spend my time. But at the same time wouldn't it be nice to tear this stupid world a new asshole? I've got things to say, and I want to say them, and if there are people who want to say the same things and happen to smell like patchouli, I'm gonna hold my nose and shake their hand!

November 26, the day after Thanksgiving, is Buy Nothing Day, an international anti-consumerism holiday. Tell your family!

David Bruce is the (self-proclaimed) "sexiest man on Earth." If you're ever in Reno and want to see what the sex-mex is all about, I can put you in touch with him.

The California state legislature actually did something good — they passed the "Buy American" bill, requiring government contractors to buy US-made materials for new construction. The World Trade Organization [WTO], an unelected board working to ensure "free trade," actually has the power to challenge the new bill. When a new law adversely affects trade, they step right in. They've done it before, like when they ruled against the U.S. Clean Air Act in favor of foreign oil refiners.

The weekend after Thanksgiving, several thousand activists will descend on Seattle with the stated goal of shutting down the 3rd WTO Ministerial Conference. There are rumors of Reclaim the Streets parties similar to the June 18th London party I wrote about a few issues ago. If you see something wrong with the WTO, plan to be in Seattle, especially for 30 November, the date the conference is supposed to begin. There are a lot of people (including me) who have things to say to the WTO and need your help in order to be heard. But remember: some of them might be <gasp!> ...hippies.

Stickerguy Pete / Po Box 204 / Reno, NV 89504 USA / pete@stickerguy.com

Burning Man Site: www.burningman.com

Buy Nothing Day: www.adbusters.org/campaigns/bnd

WTO Article: www.sfbg.com/News/33/50/50wto.html

Globalize This: www.globalizethis.org



Fulfilling my musical mandate, I would like to hereby call attention to Gino Washington, who (along with backup band the Atlantics, not to be confused with any of those other Atlantics, nor the Romantics for that matter) is featured on a couple of recent releases from (who else?) Norton Records.

The "Out Of This World" LP features the titular very rocking soul hit (in Detroit; hearing it on any of the mostly pablum-doling nationally-oriented "oldies" networks is about as likely as hearing the Sonics on the same), the equally great "Gino Is A Coward" and much more. The female backup vocals on some of the numbers are a bit loud for my taste (while adequate, the Marvellettes they ain't), especially with the Atlantics doing such good whomping, but this is well worth a listen for those interested in something more raw than most of Motown Record's product (which are fine to great, but horribly overplayed; personally, about the only stuff with the Motown logo I've found myself reaching for in recent years is the "Trouble Man" soundtrack and other late (of the late) Marvin Gaye [as good as "Funhouse" and Cuban jazz for fucking [I don't mean to brag, but blah blah blah...]]). Proof of Gino's greatness is found in the liner notes, which point out that his material has been covered by King Us-niewicz AND the Detroit Cobras!

Two cuts from the LP ("Out Of This World" and "Come Monkey With Me") also appear on the "Come Monkey With Me 7" with two straight-up rock and roll instros by the Atlantics ("Heartburn" and Monkey Tree" - would that be a Monkey Puzzle Tree, such as Rex Harrison had in "The Ghost and Mrs. Muir," by chance [personally, I think I liked the T.V. show better than the movie despite the wonderful performance of personal role model George Sanders [a guy who knew how to write a suicide note brim full of class]]?). Further evidence that rock and roll didn't need the British Invasion to 'save' it; not that there wasn't a lot of good suit as a result of it, but let's try to straighten out the historical record that the combined efforts of countless unthinking "rock critics" have twisted so badly.

Speaking of straightening out the historical record, a worthy book just came my way (from a fella conducting a book sale in a bar, something which I'd like to see on a regular basis). Richard Zack's "An Underground Education: The Unauthorized and Outrageous Supplement to Everything You Thought You Knew About Art, Sex, Business, Crime, Science, Medicine and other fields of Human Knowledge" addresses

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many of the tantalizing tidbits of information that are frequently tossed about by smartasses (such as myself) who don't remember where they read about it and provides reasonably solid verification (except in cases where some fair amount of doubt exists, which is appropriately noted).

A copy should be a part of the MRR research library, since I've noted some commonly-accepted but nonetheless wrong notions creep into columns (for example, that witches were "burned" at Salem [must have confused it with Mexico City; in the U.S. of A., we HUNG our witches] or that Europeans introduced scalp to the American natives [while the Euros picked up the practice, encouraged it and helped to spread it, there were unquestionably "Indians" practicing it long before [that canard has proved as hard to put to bed as H.L. Mencken's hoax re: Millard Fillmore introducing the bathtub to the White House]).

While a lot of the items are, of necessity, covered rather superficially (better than not at all, and remember that the book is billed as a "supplement"), there are some interesting items that even I (I don't mean to brag, but blah blah blah...) hadn't heard before, such as the K.K.K. as a money-making pyramid scheme.

It's not a cheap book (\$25 paperback, unless you find it used or at a bar), but your local library may have it if you can't cough up (it's certainly worth repeated browsings at your local literary emporium). As always, buy from your local mom and pop store or steal from a chain.



**1,800,000
and counting**

**A column by
Prisoners.**

I'm writing from Corcoran state prison, on of the so called "worst prisons in America". I'm a 28 year old Native American, my tribes are Mono & Chukchansi Indians from Northfork and Coarsegold, California, in the foothills of Fresno. Here the Indians are a minority. We're allowed to attend sweatlodge ceremonies and have 2 "pow-wows" a year with family. Also we can have feathers, beads and drums. We have a big library of Indian history books, it's not bad here for us. About a year ago everyone in C.D.C. had to cut their hair and shave their beards, including Muslims, who traditionally wear beards. Some Indian prisoners cut their hair, some refused and lost all their privileges. No phone calls, no family visits, no packages. I've been reading Maximum Rock n' Roll since I was 13. I come from the Fresno scene. Shooting crank and robbing has been my downfall, I got 18 years this time. 2,003 I parole.

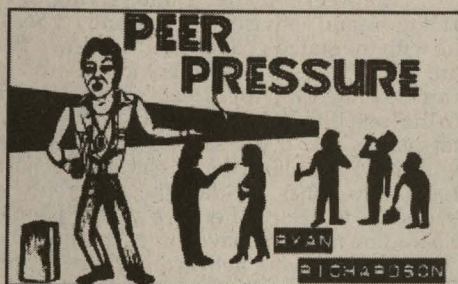
In the 80s, I went to a lot of shows, local

bands, the mighty CAPITAL PUNISHMENT, HARSH REALITY and bands like RAW POWER from Italy, THINK TANK, WASTED YOUTH, ICONOCLAST, FINAL CONFLICT. The list goes on. In Fresno, we had shows all the time in the 80s. The VICIOUS BUNNIES, THE BONELESS ONES, NAZIBITCH and THE JEWS, etc. My friend Dale Stewart owned a record store called "Stage Dive Records", I hung out there. His band was CAPITAL PUNISHMENT. Dale took me and my friend Felix to some of my first shows in his station wagon. I heard a lot of bands for the first time in his shop, bought 45 records there, D.O.A., KILLING JOKE, THE CASHPUSSIES, MOTORHEAD, SPECIAL FORCES records, MYSTIC SAMPLERS, old BUTTHOLE SURFERS, WENDY O' WILLIAMS picture disk, and heard a lot of the old punk there, Dale shop was cool. FUCK UPS records on the wall and a old HAWKWIND poster come to mind.

I've been locked up for years now. C.Y.A. from 15 to 18 and from 18 to 28 in the Cal-prison system. This is my 4th time to prison. There's a lot of punks in prisons, we can hear CDs and tapes here, plus TV's in the cell. So it's not bad. I've got a gang of CDs. POISON IDEA, BAD BRAINS, MC5, M.D.C., THE STOOGES, CANDY SNATCHERS. I listen to a lot of different music. If there's anyone interested in Native American history write. I'd like to hear from any Native American punks, I've only met a couple. Don't let "60 Minutes" scare you! Haha, the guards here killed a lot of people over fist fights. How can someone justify shooting a man with a mini 14 or 9mm over a fistfight? The guards staged "Gladiator Fights", bet money and shot down prisoners in cold blood! That's Corcoran though. Home of Charles Manson, a Kennedy assassin, and Juan Corona, killer of 40 migrant farm workers, didn't want to pay them.

Corcoran really isn't bad. Thanks to Shane Williams for the GG ALLIN and the JABBERS tape! Thanks to Dale Stewart for taking me and Felix to that VANDALS show in 1985. And to EL DUCE, for the MENTORS show in Fresno, RIP.

To contact: Chris Hutchins, E-51151, 3BO4-249 low, PO Box 3466, Corcoran, California 93212-3466



An evil voice whispered that I should go ahead and cough up the \$20 to go to see MOTORHEAD even though I would have to be at the Austin Record Convention early the next morning. My friend couldn't find anyone to go with her and knew that I was the only hope. NASHVILLE PUSSY was the opening band which, for me, wasn't a drawing point. I - like most people seeing them for

the first few times - was blown away only to be disappointed by their unchanging schtick. Don't get me wrong, I'm all for fire blowing and the two gals trading spit on stage, but its novelty began to wear off and the music wasn't there to take up the slack. My feeling on them now is this: they put on a good show... for a cover band. Even when they're playing originals, the riffs sound eerily familiar. Joan Jett was shamelessly ripped off on this particular night. Anyway, to the matter at hand... MOTORHEAD was great. Despite the fact that Lemmy was the only remaining original member out of three, it was STILL Motorhead. He looked good, sounded good, and wasn't showing the wear you'd expect on someone's who been doing it that long. The shirt was unbuttoned, the boots were white leather, and the signature facial moles were still going strong. I hadn't seen a double bass drums in awhile... it automatically makes me laugh as it's so closely associated with Motley Crue, W.A.S.P., and the like. Motorhead was fast, tight, and I-o-u-d... more recent songs were respectably kick ass, and the old standards like "Ace of Spades" and "Iron Fist" pleased the crowd no end. The crowd composition was a little disappointing... mostly the same people I see at punk shows and not enough head-bobbing, leather-clad, long hair biker types. I wanted to see people that intimidated the bouncers... know what I mean? I'm at least thankful that no "mosh pit" ensued... it wouldn't be right. My neck was sore for the entire weekend... where's my Geritol?

I was hoping the Austin Record Convention would provide me some fodder for this column. Nothing. As with the Motorhead show, the freak factor was disappointingly low. The only ruckus ensued when a collecting legend (who mostly concentrates on 60s stuff) decided to bring along one of the holy grails of Aussie punk, the impossibly rare THOUGHT CRIMINALS "Hilton Bomber" 7in. (1978) in test pressing form with the only known "ransom note" sleeve. I neglected to include this record in the "rare alternate sleeves" column from a couple months ago. This sleeve was pictured in Ian McFarlane's "The Australian New Music Record Guide" (1992) and has gnawing at collectors ever since. Needless to say, I was a happy chappy when I went home with the record in hand.

"They told me the classic never go out of style, but they do, they do." Someone recently passed on a CD copy of Sweden's THEREFUSED "The Shape of Punk To Come" (a decidedly pretentious Nation-of-Ulysses-esque title). It was prefaced as "causing confusion" to listeners and indeed these guys are tough to pin down. You get these heavy Helmetesque riffs backing up to 30 seconds of techno back to punk rock rubbing up against a minute of reggae beats. Strangely disjointed like old Butthole Surfers records. If this record was a painting or piece of writing and I was still in college, I'd be cringing at the excessive use of the word "postmodern". These Swedes are coming from so many angles, they refuse to be categorized which - in this day and age - is a plus. By the way, they're all straight edge but don't subscribe to

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the party line... they're not a "straight edge band" (thank the friggin' lord). Anyway, these meatballs are way out there and have some of the appeal of FLAMING FIREBALLS OF FREEDOM, if those Montana boys happen to float your boat.

Also, there's a bootleg LP of the SCREAMERS that came out recently of their 1977 - 1978 demos. Despite sound quality, the material is phenomenal. There were 1000 copies pressed, but they appear to be drying up quick-like. Though I'm glad to see this LP out, the Screamers deserve an official, thoroughly documented, complete discography type of release. They seem to be one of the more slippery early California punk bands in terms of figuring out exactly what the hell they were doing, who they were, why they disappeared, etc. They were very pure, essential punk rock while they scorned many of the norms of early punk rock. More Screamers, please.

That's all, folks.
Peer Pressure
P.O. Box 49984
Austin, TX 78765

"Lefty" Hooligan



What's Left?

Berkeley riots just aren't what they used to be.

Some three thousand people came out for one of the early "Take Back KPFA" demonstrations. It was right after Pacifica called the police to arrest over 50 folks occupying the station in protest of the on-air removal of a popular programmer, and right after Pacifica used private security to lock out the radio station's workers and other programmers. The rally was on MLK, the street outside the boarded up KPFA/Pacifica building. After the usual outraged string of pep rally speakers, a group of about a 150 demonstrators indicated they'd be willing to up the ante and engage in more civil disobedience. The demonstration already had the entire block in front of the studios, in the middle of which an activist lawyer gave the protesters a quick non-violence training and rundown on getting arrested. Then, in Berkeley's splendid tradition of inflicting one's demonstration upon the community at large, the protesters willing to get arrested moved out onto the intersection of MLK and University, with about two thousand supporters from the main demo.

The cops bent over backwards to block off streets and redirect traffic. So the CD became an impromptu march down University, in hopes that the police would finally decide to confront the crowd and arrest those willing to go to jail. The cops remained well on the periphery, following the spirited march

along sidestreets, not showing any massed strength. The mob occupied University and Sacramento, a main thoroughfare, well ahead of any police presence and made it rough on several motorists. Still no cop response. It seemed impossible to get arrested in this town, so the decision was made to block the freeway. That's where the Berkeley PD massed in full riot gear to meet us, just before University passes over the interstate. The CDers countered them in a line seated at their feet, and the rest of us hung back, chanting, waiting for the cops to pounce. They didn't. Traffic was redirected, the offramp was diverted, and the police said the protesters were fine where we were in the middle of 6th Street, blocking access on and off the freeway. Since those willing to get busted had agreed to be nonviolent, nobody rushed the police line, and so the whole attempt to get arrested fizzled.

"You shoulda seen how we took the freeway during the Gulf War," the veteran Berkeley street punk sighed walking next to me back up University. "We didn't let a few pigs get in our way."

"I bet," I said, noncommittal. I'd been in a couple of Berkeley riots in the early '70's that made this KPFA demo look like a polite soiree, and I'd missed the heyday of Berkeley's revolution.

That's not to say the people of the Bay Area didn't do a damned good job in getting the issue of KPFA's closure by a Pacifica become centralized and autocratic into the international spotlight. This is not a column about the state of Pacifica or the plight of KPFA, except to relate one more little incident. The Berkeley PD did bust over a hundred folks during the 23 days KPFA was off the air, but they were remarkably restrained overall, in part because the overtime cops were already doing covering the ongoing KPFA crisis was cutting deep into the city's annual law enforcement budget. And it's damn expensive to arrest, book, arraign and try folks, especially on charges they're likely to fight. Upon hearing of the police leniency with protesters, Pacifica chairperson and US Commission on Civil Rights head Mary Francis Berry called a few friends in the Justice Department. Janet Reno's office contacted the Berkeley City Council and Police Department with the message that if the city of Berkeley wanted to see future Federal law enforcement funds, they'd better crack down on the unruly demonstrators outside of KPFA.

I'll return to this story a little later. I've always got plenty to complain about talking against capitalism and the state, as my gratefully completed five part series on work and capitalism made obvious. In case you haven't noticed though, my column's entitled "What's Left?" Another main theme in what I do is critiquing the Left that failed to overthrow capitalism and introduce socialism. I've done so unmercifully with Leninism, modestly with social democracy, and somewhat less with liberalism. I've given the least shit to that tendency on the Left that loosely goes by the name of anarchism, and some folks even mistake "Lefty" Hooligan's anti-statist communism for a version of anarchism. As Anthony

Walent wrote in a recent letter: "You always rant on about communists/socialists (of the Leninist variety), but I've never read your opinion of other Anarchists."

So let's put on the boxing gloves, shall we?

There was the English literature professor, a "philosophical anarchist" who told his students on the first day of class that there were no assignments, deadlines or tests, that everyone would automatically get an "A" and that they could write whatever they wanted whenever they wanted to in order to give their creative processes free reign. He flipped halfway through the quarter when virtually nobody turned in any writing, reinstated grades and daily assignments, gave surprise pop quizzes every week, and made a third of the student's final grade dependent upon a class-end oral presentation. He failed one student simply for making the topic of his presentation "the Bible as fiction." There was the anarchist who loved jumping on the latest political bandwagon and sprinkling his speech with the latest politically correct buzzwords. His was a smorgasbord of leftist issues and ideas that was only vaguely libertarian, and that only because calling himself an anarchist got him more nookie. His endless self-righteous whining was merely annoying; his dilettantish practice and incoherent theory was downright embarrassing. There was the anarchist conventioneer who traveled around to circle A gatherings to check out the radical babes, and maybe score some pussy. He called females "chicks" or "babes," ogled when they went braless, drooled when they went topless, and loved being in crowded demonstrations or shows where he could rub up against them and cop a feel "by accident." When confronted about his behavior and told to stop by his fellow anarchists, he'd dismiss all criticism by stating: "Anarchy means total freedom, there's no rule book to being an anarchist, this is just the way I am, and I'm an anarchist so I don't need to change anything." There was the anarchist who became a manager at his job and got kicked out of that half-assed syndicalist union, the Industrial Workers of the World for disciplining and firing "fellow workers." These days the "nonpolitical" IWW isn't very discriminating, letting liberals, social democrats, even Leninists join, so ya gotta sink pretty low to get the boot from the Wobblies. He still considered himself an anarchist even when he was enforcing the owner's orders and interests. Of course, some people still believe the earth is flat...

I could go on for page after page describing faux anarchists I have known. But it would be far too easy to discredit anarchism that way. Besides, I could do the same with individual Marxists I have met. I suspect there are folks who could do the same with me.

The hooligan brand of left communism actually differs from anarchism on a number of points, so I'll start with how anarchism fails to come to terms with power, and see how far we get. In turn, there are many levels of power illustrated in the above story. Let's take them one at a time.

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The most obvious level of power is that of state power, as personified by the police and federal government. Power in this case is the ability to get people to do what you want them to do through some form of force or coercion. This is power over people we're talking about. The key element to this use of the word power is the idea of coercion, of forcing folks to obey you by literally or figuratively pointing a gun to their head. Getting folks to obey voluntarily is another matter, and falls under the purview of authority. Authority is obeyed because it is considered legitimate. Power is obeyed because it can mess with you. And mess you up. The police with their clubs, teargas and guns, and the feds with their funding strings are both examples of different levels of coercion available to the powers-that-be.

The second, less obvious level of power is illustrated in MF Berry's call to friends in the Justice Department to get the feds to put pressure on the city of Berkeley. Ostensibly a nonprofit organization, Pacifica's direction for the past 7 years has been toward greater centralization, professionalism and corporatization. This originally community funded, operated and owned radio network has been all but privatized, with the Pacifica Board well aware of the network's profitability given that its 5 stations are in some of the biggest media markets in the country. Pacifica's *de facto* private ownership of this media and its behind-the-scenes string pulling represent the power of capital in this society, which owns the state through campaign contributions to politicians, and which prefers to operate back stage. When push-comes-to-shove however, capital can always buy the power it needs to defend itself, as Pacifica's use of private security, not to mention high-priced corporate lawyers and sleazy PR firms to the tune of a half million dollars amply demonstrates. The power of capital is all pervasive in society, given the private ownership of most business and industry by a very small number of people.

Old-style Marxism and traditional anarchism considered overthrowing the power of capital and the state to be central to the liberation of humanity. Let's keep to this classical definition of power for the moment and consider one of the most basic differences between these two socialist traditions. Both social democracy and Leninism within the Marxist tradition insist on the seizure of state power—the former by ballot and the latter by bullet—in order to transform the more pervasive economic power of capitalism into socialism. The state as an instrument of coercion is thus to be used on behalf of society's majority in the case of social democracy and in service of a "dictatorship of the proletariat" in the case of Leninism to create the new socialist order. Anarchism of course absolutely opposes coercive state power and has as its central goal the abolition of the state and the radical decentralization of social organization to facilitate individual freedom and community self-government. Indeed freedom from all forms of coercion—whether political, economic, social, religious, etc.—has become anarchism's *sine qua non*. The problem

arises when we consider just how anarchists propose to abolish the state and usher in their libertarian society. Left anarchists in particular contend that working people will spontaneously rise up *en masse* to seize control of their lives, their neighborhoods, and their workplaces and organize themselves cooperatively and communally, without any need for a state.

In every historical instance where anarchism has been the dominant revolutionary social movement however, the peasant and worker expropriation of land and industry was accomplished by force of arms. In the Ukraine from 1917 to 1921 and in Republican Spain from 1936 to 1939 peasants confiscated landed estates and workers commandeered businesses and factories by pointing guns to the heads of their former owners, frequently killing those members of the old ruling class. These were blatant acts of coercion, pure and simple, and it mattered little to the factory boss or landowner that the gun at his head was being held by an anti-statist anarchist militiaman or a representative of some authoritarian proletarian state. The basic truth that any revolutionary overthrow of state and capital requires a ruthless, sometimes brutal exercise of power is something that anarchism cannot acknowledge without setting itself up for contradictions with its fundamental opposition to all forms of coercion.

I won't bore you with how left anarchism has tried to talk itself out of this contradiction; from contending that revolution is the last coercive act before achieving a truly free society to redefining revolutionary coercion as righteous reappropriation or self-defense. Instead of tediously demolishing the various arguments anarchists have used to justify their revolutionary employment of coercive power, I contend that anarchism's failure to squarely face the issue of power cripples and ultimately sabotages anarchism's revolutionary intent. Consider what happens when historical circumstances have handed revolutionary power, literally, to a viable anarchist movement. And to do that properly, let's set up the contrast with similar instances in which Marxism's two dominant tendencies were handed revolutionary power.

The Russian February 1917 Revolution saw peasants take over landed estates and workers expropriate factories, organizing their revolutionary power into a system of workers/soldiers soviets (councils) that held dual power in Russian society with Kerensky's provisional government. After achieving bare majorities in the soviets in major cities, and true to Lenin's strategy, the Bolsheviks seized state power in October through revolutionary means by militarily disbanding the provisional government and organizing a Bolshevik controlled revolutionary government out of the remnants of the old Russian state. Leninism and the Bolsheviks proceeded to use their monopoly of state power to fight a bloody civil war to ruthlessly liquidate their opposition on the right and the left, quickly subordinating the soviets to their totalitarian, one-party regime. Thanks to mass troop desertions and a similar revolutionary

uprising of workers/soldiers councils, the German war effort collapsed and a Republic was declared by German social democrats in November 1918. A multi-party parliamentary government (Council of People's Deputies and National Assembly) was organized parallel to the general congress of workers' and soldiers' councils and their executive deputies council, with SPD chairman Ebert the properly elected head of this social democratic state. Ebert proceeded to unleash right-wing paramilitary veterans organizations called *Freikorps* to brutally smash the German councils, even assassinating KDP leaders Luxemburg and Liebknecht to liquidate the Berlin communist uprising. The preservation of German capitalism through the weak Weimar constitution patched together by German social democracy in turn contributed to the rise of Nazism.

In giving Leninism and social democracy revolutionary power in ways compatible with their respective ideologies of state power, history demonstrated the loyalties of each. Leninism to the vanguard party and social democracy to capital. The problem with anarchism is getting it to confront the issues raised by revolutionary power in the first place, as the Barcelona "May Days" of 1937 amply illustrate.

The election of a popular front Republican government in Spain in February, 1936 inspired mass socialist peasant land expropriations in Extremadura months before Franco's Nationalist military uprising in July that started the Spanish civil war. The "July Days" saw a social revolution sweep the Republican zone as mainly anarchist, but also socialist peasants and workers collectively seized and ran virtually all land, business and industry in many regions. "Firm in the conviction that power in the factories and streets was the determining factor" the mass anarcho-syndicalist CNT trade union "refused to take power," and instead "joined the Generalitat government." The thoroughly Stalinist Spanish CP, having taken the Interior Ministry in the Republican government and vehemently opposed to the social revolution, did everything in its power to dismantle this revolutionary power-at-the-base of Spain's workers and peasants; attacking their trade union and political organizations, assassinating their leaders, and dissolving their armed workers' patrols. The final straw came when the Generalitat banned the 1937 May Day parade in Barcelona, and the CP-commanded police force moved on the city's Telephone Exchange, controlled by a CNT-dominated workers' control committee.

"By dawn on Tuesday, the barricades had gone up. With the exception of the area around the Generalitat, CNT and POUM workers held almost the whole city."

The CP declared the uprising counter-revolutionary, controlled by "trotskyists and uncontrollable." Even the CNT's anarchist union leadership and government representatives universally denounced the Barcelona workers' uprising. Only "a small anarchist organization, the Friends of Durruti, came out openly against the CNT leaders," and in full support of the uprising, "calling for a

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revolutionary junta" between the CNT, the "uncontrollable" revolutionary anarchist FAI, and the quasi-Trotskyist POUM that would eventually carry out a revolution within the revolution and overthrow the Generalitat. The workers of Barcelona held the city for five days (May 3-7) against CP and Generalitat forces, yet the uprising ultimately collapsed as anarchist ministers in the central government appealed to end the fighting. "Under this issue, as under every issue, lay the question of power: the CNT's failure to consolidate its revolution politically in the first weeks and months of the war."

I've been quoting from Ronald Fraser's excellent oral history of the Spanish civil war, *Blood of Spain*. By and large, left anarchism fails to adequately deal with this "question of power," even when handed revolutionary power by the very means—a successful popular mass uprising—left anarchists extol. Thus revolutionary opportunities are bungled and social revolutions are lost. When anarchists do grapple with the issues power raises as in the case of the Friends of Durruti, they take significant steps away from classical anarchist theory and practice. Makhno's peasant guerrilla anarchism in the Ukraine was successful to the degree that it moved away from classical anarchism in a similar direction. Makhno's well-organized guerrilla armies held revolutionary power in areas of the Ukraine, permitting libertarian peasant communes, workers assemblies and community federations to organize in their wake. Makhno's forces fought not only the rightwing counterrevolutionary White armies of Denikin, Wrangel et al, but also the Bolshevik Red Army. Even during short periods of temporary alliance with Lenin and Trotsky, Makhno refused to let Bolshevik political infiltration in territory under his control, and his guerrillas frequently strung up commissars attempting to organize Bolshevik influence in the Ukraine. Several academics have commented on how Makhno's ideas and practice of revolutionary peasant guerrilla warfare in important respects prefigured Mao's Peoples Liberation Army experience.

Left anarchism, in successfully coming to terms with the contradictions raised by revolutionary power, necessarily moves away from classical anarchism on the issue of coercion. But anarchism has always been much more than its revolutionary left wing, and certain anarchists claim to have resolved issues of power and coercion by also being pacifists. The argument goes that means must be compatible with ends, and the only means consistent with anarchism's vision of a non-coercive liberatory society is non-violent education and direct action. You can't force people to be free these anarcho-pacifists argue, and despite their general logical consistency, this school of thought hasn't entirely resolved the issue of coercion in practice.

Flash back to my example of the KPFA demo where we blocked traffic and shut down a freeway onramp, just so 150 folks could try and get arrested in a display of non-violent direct action and an exercise of pacifism's power. We inconvenienced motorists and harassed drivers, and while this isn't in any

way comparable to shooting or hanging folks, it is a very mild form of coercive activity. All of which points to only a rarified, individualistic form of anarchist pacifism being completely pure on the "question of power." Needless to say, issues of revolutionary power and coercion plague the rest of the anarchist milieu, including such hothouse versions as "John Zerzan and his Anarcho-Primitivism" to once again quote Anthony Walent's letter. Individualistic acts of refusal or terrorism and isolated utopias aside, one has to ask how Zerzan's primitivism is anything more than fantasy if you can't get to it from here. Considering that most anarchists, let alone most people generally aren't too keen on living out the pre-civilization wet dreams of Zerzan and his ilk, contemplating realizing such an anarcho-primitivism would involve social upheaval and breakdown to make Pol Pot and the Khmer Rouge's Year Zero look like the proverbial pink tea.

The Hooligan solution is not the seizure of state power, but the creation of social power out of revolutionary power. The councils, assemblies, communes, militias and committees of every working class uprising for the past century and a half are the substance of social power, but they have to be recognized and organized as such, with the coercive nature of that power fully utilized to expropriate the capitalist ruling class, defend the social revolution and create socialism. This in turn is a version of the direct working class dictatorship common to most left communism, also known as council communism or libertarian socialism. In terms more concrete, the 150 or so folks willing to get arrested at the KPFA demo described above, plus the two thousand or so people who accompanied them, constituted a very rudimentary form of social power. The Berkeley police weighed the time and effort, even the possibility that arresting the non-violent demonstrators might start a riot, and let the demonstration shut down traffic and go where it wanted on city streets; an acknowledgment of that social power. An out-of-control Berkeley demo for KPFA is a far cry from a successful social revolution, yet the thread of social power remains constant.

This talk of left anarchism, anarchist pacifism, individualist anarchism and anarcho-primitivism raises two more problems with capital A Anarchism that I'll touch on only briefly in concluding this column. Whereas Marxism in all its varieties has always had the centrality of an economic or class analysis to tie everything together, Anarchism failed to make the analysis of state and capital similarly pivotal. So whereas Marxist theory tends to "stretch to fit," as when Gramsci sometimes made culture equal in power to the economy, Anarchism tends to fragment into a host of hyphenated anarchies; depending on whether the state, capitalism, patriarchy, white supremacy, heterocracy, human violence or human speciesism is determined to be the form of oppressive power upon which all others are based. Then there's the related issue of infinite regress, of tracking back the original form of abstract power. Bookchin claims society went wrong when hierarchy in

whatever form reared its ugly head. Zerzan and his crew trace it back to the origins of human civilization itself and then argue over whether agriculture or language or even abstract thought constituted humanity's original fall from primitive anarchist grace.

Little wonder anarchism hasn't won a revolution despite sometimes widespread popular support.

And left communism has? Thanks to how long this column's gone, that's the subject for a future essay. Next issue, *The Black Book of Communism*...

PERSONAL PROPAGANDA... I can be contacted at hooligan@sirius.com. My book, *End Time*, can be purchased from AK Press (POB 40682, SF, CA 94140-0682) for \$10. Keep sending me your newsworthy items and interesting news clippings c/o MRR.



"Ladies and Gentlemen," said the pilot of America West's doomed flight 2681 from Phoenix to Newark, "sorry to stop so abruptly".

"Abruptly" was an understatement. The plane's front end was already airborne, and when the brakes were slammed on, the only thing that kept me from splattering against the cockpit's window was my seat belt, and about forty people.

"Our control panel tells us that the engine is overheating," the pilot went on to explain as we taxied back to the gate. Everyone remained calm. Everyone from Arizona, that is. All the blonde haired, blue eyed, shorts and sandal wearing people. Everyone else, meaning the normal people, were scared.

"Ladies and Gentlemen," said the pilot again as the plane rolled to an abrupt halt, "Please exit the cabin as quickly as possible."

The Blonde haired, blue eyed, shorts and sandal wearing people slowly got up and started to gather up their belongings. Like their backpacks, kid's strollers, and suitcases full of more shorts and sandals.

"Ladies and Gentlemen," said the pilot with a fairly calm voice, and then I knew something bad was going on. Pilots are never "fairly" calm. They are always totally calm. It's all the downers and booze they consume. If they are uptight, you know something is wrong. Like you're gonna crash, or a missile is gonna hit you over Long Island.

"Ladies and Gentlemen," said the harried pilot of doomed flight 2681, "Please leave your belongings and exit the cabin now. There seems to be a small fire in our engine."

I stood up quickly, and was suddenly bowled over by the fumes.

"Shit," I thought, "This is just like my dreams."

C O L U M N S

And it was. In my dreams I'm always trying to get out of some place quickly. And usually I have to lug all my stuff with me, like my amp, my guitar, my car, my computer, and my PlayStation, before something bad happens. But this time I only had my carry-on suitcase, Powerbook, and leather vest. And, oh yeah, Wendy.

People started pushing forward and panic hit most of the fourth Reich on board the plane. The others, were pretty shaken up too. I looked behind me and saw a long line of people waiting to exit. There was some screaming, and lots of swearing. Or cussing, as they call it out west. Outside the window to the plane's right, I could see smoke, and I thought I glimpsed the side of a fire truck.

"Cool," I thought, "just like an Irwin Allen disaster movie." Then I remembered that would make me like the star. The guy who is traveling to see his fiancée, or the guy who is gonna become a priest, but is tempted by the hooker, or the guy who joined the National Guard and goes postal, or the guy who is secretly a cop, or the guy who has a heart of gold that dies, but his dog is given to the kid who survives and everyone cries. One of those guys.

"Everyone remain calm," yelled the woman behind me. Shorts. Sandals. Figures.

I again looked at the line of people and realized that I had only milliseconds to decide whether to grab my computer and leather vest from under the seat and bolt, or leave them. Like in my dreams. As I looked into a blonde mother, and her child's face, the decision I was forced to make was clear. As fumes rushed up my nose, and panic swept the cabin, I knew what I had to do.

It really wasn't my idea to go to Arizona. It was July. It was hot. And the thought of one hundred and fifteen degree weather reminded me too much of my beloved state of Florida.

But I went anyway. Cause Wendy said I needed a vacation. I didn't think I needed one at the time, but looking back on it, it was probably a good idea. I judge this on the fact that one day, as my smoke alarm was going off from burning freshly made sourdough toast, I stood on a stool and went to cover the alarm with a Tower Records bag. As I was up there, on the stool, I wished there was a hook on the ceiling, and I wished I had a rope. It seemed so easy just to tie the damn thing around my neck and kick the stool away. Then I wouldn't have to hear the phone ring anymore. Or have to listen to my hunch-backed neighbor, Quasimodo, and her daughter, the anti-Christ. I wouldn't have to go outside and get bumped into by people who weren't looking where I was going, or have to pay my over-due bills. And most importantly, I wouldn't have to go out and buy a gun so I could walk into the Post Office and make those SLOW people move fucking faster. Actually, if I had the gun, I wouldn't need the hook and rope. Whatever.

So Phoenix it was.

We arrived on a particularly cool day. Only a hundred and eight. Not bad. As I left the airport, the heat hit me like a blast furnace.

But it wasn't so bad. Really. Cause it was so fucking dry. When I started to sweat, it just dried up. Like that. I tried to spit, and before my gob of saliva hit the ground, poof! Evaporation. It was fucking amazing. Of course the dryness did have it's downsides. My hair turned to brillo and my contacts felt like Elvis commemorative plates in my eyes.

We wound renting a car from Ugly Duckling rentals and staying at Wendy's mom's place, which was cool. We had our own room, and our own television with a built in VCR. The first night I turned on the thing, I was amazed by the amount of channels. Ninety eight. Phoenix had channels like TV Land, FX, and even The Independent Film Channel. They also had a Prevue Channel that DIDN'T stop scrolling every few seconds like the annoying one in New York. That ruled. I was able to see what was on without those annoying pauses. Fucking Prevue channel in New York.

The next day, while taking my Ugly Duckling rental for a spin, a white Dodge Shadow convertible that was so dusty when we got it, that it took them almost an hour to clean, the rear view mirror fell off. I guess I got what I paid for. What I also paid for were windows that didn't go up and down, a cassette deck that ate tapes, a passenger seat that wouldn't slide backward, and pieces of the car literally falling in our laps. After a while, it became cool to see what part of the car would fall off next.

I've never had luck with rental cars. Last year, while in San Francisco, the Geo Metro I rented ran into a parked car. All by itself. I was just sitting behind the wheel, foot on the gas and everything, and it just decided to attack a parked car. After it hit its bumper, the Metro's headlight fell out. I Super-Glued it back in. Good as new. So, after the rear-view mirror fell off our rental in Arizona, I knew what to do. Buy some Super-Glue.

The first few days spent in Phoenix were mellow. I'd wake up at around eight-thirty in the morning, which was like eleven-thirty real people's time, have coffee, watch cable, do my eight minute abs and eight minute buns, and then get some sun. I'd last about twenty minutes out by the pool, and then I'd begin to feel my skin actually sizzle. When I could smell my flesh burning, I knew it was time to get inside.

My afternoons were spent shopping. At all sorts of cool places. Like Target. Cost Plus, and other huge discount stores. I purchased the coolest black stretch jeans from one of these places. And for only seventeen bucks. Of course they are women's pants, and when I tried them on in the dressing room, and walked out in front of the mirrors, everyone looked at me funny. Fuck them. Pussies. I'm a real man. Even if I do wear girly pants.

The afternoons were also spent seeing movie matinees. Unlike New York, you can see a first run film for the price of a movie you'd see at the cheapie theater on 50th Street. So the prevue channel, a car that melted in my hands, not in my mouth, Melanoma, and mostly lame movies were it. Until my old college pal, Aaron, called me on the Fourth of July and told me he was in the area, and we

should hang out. Then things changed.

On our way to Tombstone, Arizona, in Aaron's Jeep thing, we watched what he called "dust devils" tear up the desert on both sides of I-10. I call them tornadoes. They were these huge funnels of dust, going all the way to the sky. The base of some of these things was like twenty feet or more, and they made a sound like that of a passing train. Dust Devils my ass. Helen Hunt's shirt woulda flown off.

"You know why we are going to Tombstone?" asked my pal Aaron, with his deep California tan, and the Ramones playing on his really expensive car stereo.

"Um, to get out of Phoenix?" I answered as we passed an Ostrich farm surrounded by Dust Devils.

"Yes, and so I can get a Sheriff's badge," answered Aaron as the Dust Devils approached the farm and the big dumb birds started sticking their heads in the ground.

"A what?" I asked. What the fuck was he talking about.

"Last time I was in Arizona I went to Tombstone," explained Aaron, an old punk rocker and now electronics and computer whiz, "and I saw these badges that said 'Sheriff', and your name on it. I wanted to get one that said 'Sheriff Aaron', but I never did. I wanted to get one to put on my leather jacket. It would have looked so cool. But I was too cheap. So this is the reason I am in Arizona now. To get a 'Sheriff Aaron' badge."

It made total sense to me. In fact, it sounded so cool that I wanted one too. Sheriff George. Now that'd rule. I'd tell everyone to ride the hell out of town. Punk Rock.

One hundred and thirty Dust Devils, and about one million cactuses later, we arrived in Tombstone. It was a one road town. Well, maybe two, but I only saw one. Before even going to the cemetery, we hit the gift shops looking for the badges. We found them right away. On a rack that said "Lil' Sheriff Badges". We each got two. One that says "Sheriff" and our names, and another that says "Tombstone Marshall" and our names. I put mine on my black t-shirt right away. Aaron said he'd wait and put his on his jacket when he got back to California. Pussy.

About four o'clock we found ourselves wondering around the Tombstone Cemetery. It's called "Boothill Graveyard". Tombstone is the town where they had the battle of the Okay Corral. With Doc Holiday, and all them other cowboys. I know, because I saw it on Star Trek.

We saw lots of cool graves. Well, they weren't really graves. They were more like piles of rocks, with tombstones, or wooden crosses at the tip. Some of the tombstones were funny. Really funny. They said things like "here lays George Johnson, hanged by mistake, he was right, and we was wrong, hung by the neck, until he was gone". Also lots of the tombstones read "Murdered" or "Killed by Indians" or "Suicide". I like that one the best. "Suicide". If I lived out in the fucking desert in the 1890's, you bet I'd kill myself too. Especially, if people around me had names like "Red River Tom", "Kansas Kid" and "Chink Smiley". Chink was buried

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in the Chinese section. Next to Tong Kee, Sing Wan, and Quong Kee, who ran the Can Can Restaurant. Chinese food.

As I looked at Quong Kee's grave, I had to wonder about who ate at The Can Can. It was at that exact second that Aaron pointed out a sign with an arrow that said "Boothill Jewish Cemetery and Memorial This Way." Of course. Jews.

We went to the back of the graveyard and found the Jewish memorial. It was the nicest part of the cemetery. All fenced in with a gate that locked and everything. Inside the little area, there was a huge metal object that read "This site was built in 1985, put here by the Jews who made it out west, and their Indian friends". Or something like that. And there were rocks all over it, and a little stone bench you could sit on. I looked at all the rocks on top of the Jewish memorial thing. Basically a large tombstone, which explained why there were rocks on it. And one of the rocks looked exactly like a circumcised penis.

"Hey Aaron," I said, holding up the rock I picked off the pile, "this rock looks like a dick".

"Cool," said Aaron.

So I took it and put it in my pocket. Later that night I think I had dreams of guys with yamachas and tomahawks trying to scalp me, then sell the top of my head on Hester Street.

After the graveyard Aaron and I made our way to the "City" of Tombstone. The other street. It was set up like an old town from the Wild West. There were horses going up and down the street, guys dressed like cowboys, and girls dressed like prostitutes. Just like Phoenix. We walked around a bit, and the only cool thing I saw was a homeless cowboy. He was all dirty and stuff, and his gun looked like shit. He was holding out his hat asking for spare change. I gave him a buck. He smiled and I saw he had no teeth.

"Where do ya wanna go next?" asked Aaron as we got back in his Jeep, which was parked right across from the gallows. We could see the nooses and the platforms.

"Tucson?" I asked.

"Ever been to Bisbee?" he asked me.

"Yeah, right," I told him.

"No, Bisbee's cool," he said. Then he went on to explain that Bisbee was one of the first mining towns ever, and that it was in the middle of nowhere, and that it was nine miles from the Mexican border.

As we drove toward Bisbee, we saw lots of Border Patrol cars and desert. Lots of desert. Finally, after forty five miles of nothing, we hit Bisbee. And it was the coolest looking town I have ever seen.

The whole town faces this giant, well, rock. And the rock has mining holes in it, and you can still see some of the old mining carts. The town itself is built into, well, a large rock. Or several rocks. They are too small to be mountains, and too large to be hills. And they are complete stone. Rocks.

The houses just jet out of the stone, and the one main street in the town has all these little shops straight out of the 1890's or something. What a place.

"Hey, is there any punk rock here?" I ask some kid in a Misfits shirt and black pants

who is skateboarding up and down the main street over and over.

He points to the large rock with the mining holes in it and says, "That's about the only punk rock we have here". I like this kid.

We get to talking some more and he gives us a brief history of the town, and the punk scene. He explains that the next town over and Bisbee should join together, like some of the city councilmen want, and become one town. I tell him I didn't see any towns nearby. He tells me that the town that should join them is only forty five miles away. Doh.

We talk some more and he tells us that they may re-open the mines, and that if they do, they'll have an influx of people, and therefore he can meet more chicks. I ask him how many people would come to the town, and he tells me at least three thousand. That's a lot of copper miner's daughters.

Aaron and I make our way into the center of town where they are holding their annual Fourth Of July celebration. We see hundreds of people surrounding a small area, and wonder what the fuck is going on. There are cheers, and jeers, and lots of laughter. We figure a couple of cowboys are shooting it out, or something.

"Next up we got Bubba and Johnny Joe," explains the guy with the microphone, as he stands over two guys with shovels, a pile of rocks, and an empty mining cart.

"What's going on?" I ask the most normal person I see. Some guy in a Budweiser t-shirt, Nike Sneakers, and a gun in a holster on his hip.

"Rock shoveling contest," he says as he looks at my chest, and badge, "Sheriff George".

I kinda laugh. Politely.

"Ya know," says the guy with the Budweiser t-shirt's wife or girlfriend says, "I wouldn't wear that badge around her much. Someone might take you seriously and want your job."

"Ready, set, go!" exclaims the announcer, and Aaron and I watch Bubba and Johnny Joe, two really huge guys, shovel all these damn rocks into the cart. As they do, they grunt and groan, and the audience goes nuts. They cheer wildly and I start to get jealous. There is more reaction at a rock shoveling contest than at a Furious George show. Maybe I'm in the wrong business.

Bubba and Johnny Joe fill the cart in under one minute, and that places them in a close second to a couple of other guys. We watch the next guys start, then get bored, and leave. We find a bar called "The Grand" and go in for a couple of drinks.

"What'll it be, gentlemen?" says the bartender.

"I'll have a beer," says Aaron.

"And you, Sheriff George," asks the overly large bartender with arms that are the size of my thighs.

"I'll have a pussy drink," I say to him. That's what I say when I'm at the Coney Island High. Then I get a Malibu and Cranberry.

"Anything you drink is gonna be a pussy drink," says the guy. I agree with him, of course, who am I to argue with a guy who

could kill me, even without the guns on his hips.

"Malibu and Cranberry," I say.

The guy laughs and pours us our drinks.

Later that night we find ourselves in Tucson. It's the Fourth Of July, and after watching the fireworks from our motel, we make our way into town to look for some action. We drive along the main drag where all the college students hang out. Called "University Avenue", of course. All the girls are wearing tight little dresses, all have blonde hair, and all are like beautiful. All the guys they are with are wearing shorts, sandals, and look like weight lifters. We consider the odds of keeping our faces intact, and head out toward that part of town where all the car dealerships and tittie bars are.

"Welcome to Tens," says the blonde woman standing next to a bouncer guy at the first tittie bar we hit, "the cover is five dollars, and you automatically become a member, and get a card that gets you into our other fine establishments for free."

Aaron pays our way in, and we get neat little cards with a girl's ass on it. I put it in my pocket, and save it for the bathroom for later.

"Hey handsome," says some blonde haired, big boobed girl to me as we walk in, "wanna buy the shirt off my back?"

I look at her shirt, and it is an ad for the "Fourth Of July Extravaganza" taking place at Tens. I look around. Maybe thirty other guys. And twenty strippers. Big extravaganza.

"No thanks," I say. She looks disappointed.

We find seats, order beers, and watch a parade of breast enlargements light up the stage. Great jobs. No scars, and more bounce to the ounce. Some of the girls wear American Flag bikinis for the holiday.

As Aaron and I watch these girls do their thing, we start to get bored. All the breasts and blonde hair begin to look the same. Also we get tired of them pushing drinks on us, and sitting on our laps. It's hard to say no to another beer when a large booby is looking you right in the face.

After leaving Tens, we cruise up and down the car dealership road, looking for more action. We see lots of tittie bars, but decide we are tired of that. Then we see a place with a sign that says, "Theater". Just that. "Theater".

"That's the place," I yell at Aaron. He slams his brakes on in the middle of traffic and asks me what the hell I am talking about.

"That place that says 'theater'," I drool and spit, "that's the place we have to go".

"Say it," remarks Aaron, "Don't spray it".

We park in front of the place with the sign that says "Theater", and walk inside. It is an adult book store. Woo-hoo! We walk around a bit and look at all the porno tapes. Then we hear music coming from the back.

"What's back there?" I ask the guy selling smut next to the cash register.

"That's an all nude revue," he tells me, "It's seven bucks to get in, and a one drink minimum."

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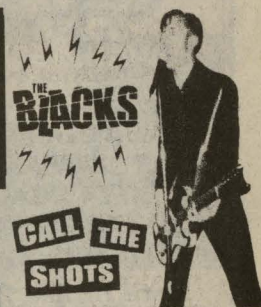


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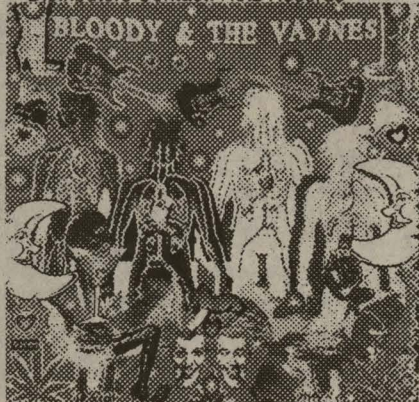
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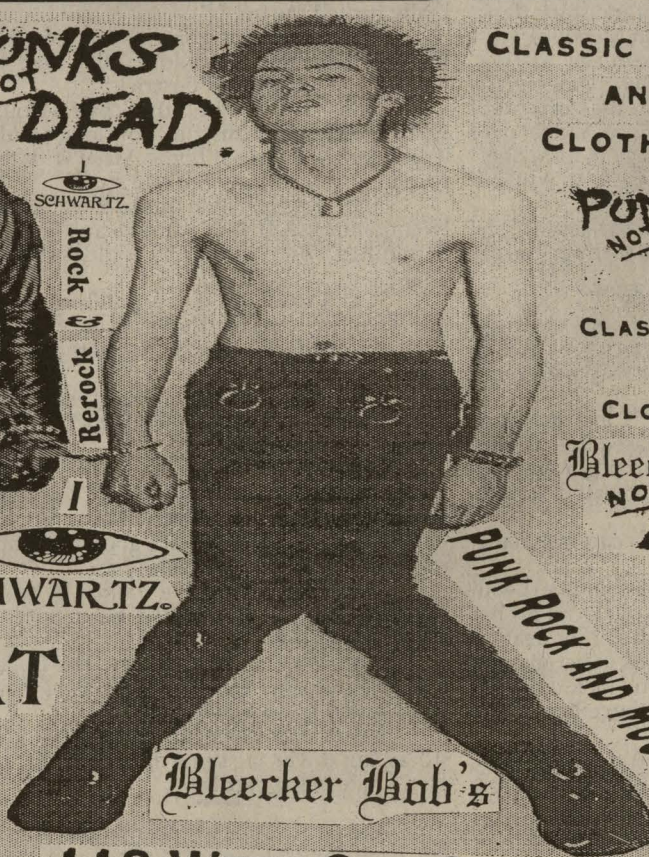
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C O L U M N S

"Aaron," I say, "we must go back there." He rolls his eyes, coughs up the dough, and we make our way to the back of the place.

Behind stacks and stacks of porno magazines, some featuring animals, we find a big bouncer guy blocking a door.

"Can we come in," I ask, handing the guy the two tickets.

"Hands up over your head, turn around slowly," replies the guy.

We do as we are told. As we spin around, the guy pats us down.

"What are you looking for? I ask.

"Guns", is his reply.

"Oh."

We enter a room that's about thirty feet by thirty feet. There are two stages with chairs around them, and naked girls on each stage. In the chairs are a bunch of excited guys. Some are cowboys. Some are college students. All are screaming and yelling, "Yeah, Woo, well all right", just like the singer of the Dwarves.

"Would you like a drink?" asks a girl with large breasts, and nothing covering them.

"A couple of beers," Aaron answers.

She tells us that since this is a totally nude club, they can't serve alcohol, but they can let in eighteen year olds. And that is about the age of the girls who are dancing. I can smell them. That eighteen year old smell.

We order two diet cokes, and watch a blonde gyrate in front of us. She smiles as she puts her vagina two inches from my nose, then Aaron's. Nice view.

The next girl comes out and starts dancing to Metallica. It seems that Metallica must be the stripper girl's favorite music. At Tens, that's all they played. Anyway, the next girl is also blonde, and has a tattoo of the sun around her belly button. She can't be a day over eighteen, and also gyrates right in front of us. Then she leans down and begins to whisper in my ear.

"Are you the Sheriff of this town?" she says as I feel her warm breath rush against my neck.

"Um, err, umm," I reply.

"Are you into playing cops and robbers? Would you like to tie me up, or put me in handcuffs and have your way with me?" she moans.

"Actually," I reply, "I just got back from Tombstone and purchased this tin star, and another. My friend Aaron got one too. We are gonna put them on our leather jackets. Isn't that cool?"

"Dork," she purrs in my ear, then dances away. Women.

The next girl that comes out is so beautiful I cough up a buck, and put it out for her as a tip. She snatches it with her big leather boots, and gives me a full look at her insides. I think I see her tonsils. Then I look up at her boobs, and beyond. I look at the ceiling. There are holes in it. Lots of them.

I excuse myself from Aaron, and Elsa, She-Wolf of the SS, and walk over to the big bouncer guy who let us in.

"Why are there holes in the ceiling?" I ask, knowing the answer.

"Well," says the big guy, with a slightly feminine voice, "sometimes the guys around

here get excited," I hear lots of "woo-hoos and "whoa yeahs" behind me, "like now," he continues, "and they like to shoot their guns up in the air. We almost lost a girl that way. Bullet grazed her tit. Damn near took off her head."

"Punk Rock," I reply.

"Yeah," he says, "now we make everyone check their guns in at the front desk."

"Good idea," I tell him.

I make my way back over to Aaron, who has a brunette vagina attached to a blonde girl, hovering over him.

"Ready to go?" he asks. I can tell he really wants to leave. I take one more look the brunette vagina before we leave.

The next day Aaron and I drive back to Phoenix. When we arrive, we decide that I should buy a gun. Or try. For some reason, just the thought of handling one gives me a hard-on.

We find a pawn shop with a bunch of them. That's not hard to do. Every other store in Phoenix sells guns. Even fucking Walmart. But Walmart won't sell Nirvana albums with the words "Rape Me" on them. Smart place. Wouldn't wanna hurt the kids.

"I'd like to see the Luger", I tell the guy behind the desk, as I point to a large gun with a big handle, and a nice long steel neck.

"The Luger?" he asks.

I tell him that is the one. I liked the Walther PPK, the James Bond gun, and the semi-automatic Terminator gun, and even the cowboy six-shooter, but the Nazi gun really turned me on.

"That is one fine gun, Sheriff George," the guy tells me, "It holds a shit load of rounds and really does the trick."

"Hey," I say to him, I think half seriously, "if I were to buy this gun, how long would it take for me to take it home. What with the revisions to the Brady bill and stuff".

"Oh," he says, then thinks a bit, "about twenty minutes. If your name clears." Twenty minutes. I didn't know if I could wait that long.

"Can I touch it?" I say, pointing to the gun. I really wanna feel the hard steel thing in my hand. Caress the handle. Stroke the chamber.

"Sure can, Sheriff George," says the guy, "Just let me see some Arizona I.D., and that gun can be yours".

Doh.

"I'm from New York City," I tell the guy, "I don't have an Arizona I.D."

Suddenly the guys face goes from happy death dealer to nasty salesman.

"If you don't have a valid I.D. from Arizona, you can't touch the guns. Sorry." Then he walks away.

I feel like I'm about to cry. The Luger was so handsome and pretty and cool. And all I wanted to do was touch it.

Aaron and I went to a few more gun stores, but it was the same thing. No I.D., no gun. I hate being carded.

A few days later, in Phoenix, after Aaron left back for California, Wendy and I are driving around in my Ugly Duckling Rent-a-Crap. It's night, so we have the roof down,

and are enjoying the cool ninety-five degree breezes blowing through our hair. We are listening to a talk radio show at 620 am, just about the best station ever.

"Tonight's topic is the lights over Phoenix," says the DJ, and Wendy and I listen. We are not that far from Roswell, and everyone in Phoenix talks about U.F.O.'s. It seems that everyone has seen them. Except us. The caller on the radio has seen a good one.

"It was huge," explains the guy on the phone on the radio, "I couldn't tell how huge, because it was up in the air, but I would say it was maybe the size of a football field".

"Where was this U.F.O.?" asks the D.J.

"Oh, I done seen it over by Baseline and 24th. It was big. As I looked at it, it had lights blinking all over it, and I thought it was amazing."

"What did you do?" asks the D.J.

"Well, there was a bunch of women on the corner, and they was watching it too. It just hovered there. So I walked back toward my pick-up to get my camera."

"Uh-huh", says the bored D.J. Obviously he's heard this a lot.

"And when I got to my truck, I turned around, and the damn thing just flew away. Like real fast. Zoom. It was gone".

"Well that seems to be what they generally do in most cases," explains the D.J.

"Yeah, I suppose so," says the guy, "But ya know what?"

"What?" says the D.J., Wendy, and I.

"Ya know, I wish I had had my gun with me."

"Why's that?" asks the D.J.

"Cause then I would have shot it. You know? Just shot it to see what it would have done."

The D.J. tells the guy that probably wouldn't be such a good idea, and could be dangerous, or the aliens could be friendly.

"Ya know, maybe they all ain't like E.T." says the guy on the phone. Then he's hung up on.

Eventually our trip to Arizona comes to an end, after staying like an extra half a week, and we go to the airport in Wendy's mom's car. A Mazda Miata. A circus clown car. The thing is so small I can feel it every time we run over a pebble. I hurt my back getting in and out of the thing from having to bend down so low. I tell Wendy I like my Ugly Duckling better.

We get to gate B-4, and wait for our flight, 2681, to board. We are eventually told that the plane we are supposed to board isn't working right, so we should move to gate B-12. We do so, and an hour later, we board a different plane.

Just as we are taking off, the pilot hits the brakes, and if we hadn't been wearing our seat belts, we'd have been splattered like a frog against a baseball bat.

"Ladies and Gentlemen," says the pilot of doomed flight 2681, "sorry to stop so abruptly".

Then he goes on to tell us that the indicator light on his console tells him the engine is overheated. As we taxi back to the gate, he tells us that the engine is on fire, and to leave

COLUMNS

our stuff, and get off the plane as quick as possible. The fumes from the fire tell me the same exact thing.

So there I am, people screaming, trying to get off the plane as quick as possible, and I'm wondering if I should grab my leather vest with my "Sheriff George" badge on it, and my Powerbook. It might take up a few extra milliseconds that could cost someone their life.

I look behind me into the face of a baby, and it's mother. She's wearing sandals, and I know what I have to do. I grab my vest and computer, and then leave. I take the extra time, and risk their lives, but it's worth it. Just like Aaron, I don't know when the next time I'm gonna be in Tombstone is. And that badge sure is cool.

Take My Life, Please.

Endnotes:

1. Saw a band from Tennessee called KID SNACK here a few days ago. They rock and rule. Go see them. Punk Rock!
2. <http://www.furiousgeorge.com> to reach me, the band, or my dog.
3. I'm playing Zelda DX for gameboy. What a fucker of a hard game it is. But it rules.
4. The new Heartdrops album rules. As does the new one by Speeddealer, Blanks 77, and the FYP split.
5. Why do glam girls wear so much make-up? Cause they are fucking ugly. Okay, that was a joke. Okay?



I write this column in a hurry. I'm supposed to leave for Mexico City in a few days to attend a conference-strategy session. The "conference" is more of a strategy session because it consist of activists from both the U.S. and Mexico who will discuss immigration issues, the increasing militarization of both the southern Mexico border and the U.S.-Mexico border, and the impact of the growing economic integration on migration from Mexico to the U.S. We will try and develop bi-national strategies that can address some of the root causes of undocumented immigration and work towards building international solidarity between immigrants, workers, students, activists, etc on both sides of the border. The organization I work for, the National Network for Immigrant and Refugee Rights (based here in Oakland, Ca.) is paying for my trip.

Some of the things that bi-national groups have done to help build solidarity between workers in the U.S. and Mexico has been to have workers from the U.S. go to Mexico and meet with workers in Mexico. Last year, groups like the Coalition for Justice in the Maquiladoras organized such an event.

In "Hands Across Borders," a group of workers from the U.S. who were "downsized" marched to the border, met and "shook hands across the border." Their point in doing this was to show that in a global economy where capitalists do not recognize national boundaries-workers around the globe need to start thinking and organizing on issues that affect all workers across borders. It was pretty amazing for me to have covered that story and to actually see workers who had been "displaced" by corporations like General Motors meet and talk to maquiladora workers who are now working for GM in Mexico only for cheaper wages. (A couple of books on the subject that I would recommend for folks to check out are: "Beautiful Flowers of the Maquiladora: Life Histories of Women Workers in Tijuana" by Norma Iglesias Prieto [Univ. of Texas Press, 1997] that includes over 50 interviews with maquiladora workers and another book on the role that labor movements can play in an era of increasing attacks on working people around the world is titled "Rising from the Ashes?: Labor in the Age of 'Global' Capitalism" edited by Ellen Meiksins Wood et al. [Monthly Review Press, 1998]).

Anyways, I plan on giving you all a report when I get back from the conference-strategy session in Mexico City. The last time I was able to get some funding to travel (almost two years ago to go to Peru for a month), I was able to both carry out school related research but I was also able to meet with friends and comrades. I look forward to this trip. This means I gotta run like hell and try to get a whole bunch of stuff done before I leave, including this column.

So, this will have to be a short column. Before I split, I wanted to let you all know about another project I'm working on. I am looking for submissions for a special issue that I'm editing for the journal Social Justice: A Journal of Crime, Conflict & World Disorder. The issue will hopefully come out in late 2000. That means the deadline for submissions is coming up! (Nov.-Dec.? this year). If any you are interested, get in contact with me a.s.a.p. What I'm basically looking to do in this special issue (titled "Gatekeeper's State: Immigration and Boundary Policing in an Era of Globalization"), is to try and get articles that address the intersection of globalization, militarization, and the role of nation-states in controlling labor, both "documented" and "undocumented." I recognize that I'm giving you all a pretty broad summary of what I'm looking for but I want to keep it as open as possible right now. I'm looking to make this issue comparative in that I already have activists-scholars looking at, for example, border militarization in an era of economic integration in both the U.S.-Mexico model but also comparing that situation with that of Spain-Morocco and Germany-Poland. The journal, Social Justice, is "a quarterly interdisciplinary journal that addresses both global issues, and the domestic consequences of the structures contributing to racism and sexism." By the way, since we are on a related topic, you all should check out Christian Parenti's new book, "Lock-down America: Police and Prisons in the Age of Crisis" (Ver-

so, 1999), which richly illustrates the growth of the prison-industrial complex, the growing use of paramilitary police units in cities across the country, and the continuing abuse of immigrants at the hands of the Border Patrol officials. The book is only out on hard-back right now so it's kind of expensive but I hear that Barnes and Nobles carries the book for a very cheap five-finger discount price. If you want more info on the journal or just about the subject itself, I would to hear from you, are there other kids doing this kind of work? You can get in touch with me at: Jose Palafox University of California, Berkeley Department of Ethnic Studies 506 Barrows Hall Berkeley, CA 94720-2570 Or by email: josefox@uclink4.berkeley.edu



Hey cowkids,

Picture this: I am at work in an air-conditioned office that feels like a meat locker. The cold air blowing on my soft skin—goose pimples—and this really sexy ...

O.K. none of the sexy parts happen because I work in a Laboratory. Not that it couldn't, it just doesn't. It is just that most of the time that I am here I live in a fantasy world because I work for some really boring and lame gossip people, and half the time I spend just trying to ignore them. One of the most important things in my day is that I have good music to listen to.

So this could turn into a, What Punk Rock Means To Me essay, but maybe I'll save that for another month. And I could go off about the work that I do, because it is really cool and important, but I will definitely save that for a What Old Punks Do When They Get Older essay. No kids, this is going to be a how the fuck I cope in the face of bullshit asshole opposition.

I remember in the moments of youth the fear of seeming so different than everyone around me. I grew up in a very conservative mid-western town. Ever seen Fargo? Well I lived it. Half the time I didn't have the guts to really say what I thought about things. I didn't have the inner strength to truly express myself. It took many years, over 3,000 miles and some amazing people and a lot of time alone to feel comfortable with my freakiness. But I was a fucking teenager and that is what teenagers go through (unless they are just lame).

I am now much older and I feel like everyday when I get up to go to work, like I am getting ready to go to junior English class. I don't want to quit because I am committed to this work (at least for another three months). Part of the problem is that I left my friends on the west coast and moved to Florida alone. I always move alone, it's easier and I learn a lot more. I have the greatest friends in the world.

C O L U M N S

Some of the most inspiring and dynamic people anywhere! This has made me really appreciate community.

A strong community in the face of mainstream bullshit helps one cope. It is an essential part of maintaining one's sanity. It is a support system and a safe place to express what is truly going on in your noggin. Community also promotes truth by holding people accountable for their actions. What I mean is that a good friend should and would call you on your shit. I'm not going to open fire on the lab, but I am referring to a more basic calling your friends on their shit idea.

So although I feel cut off from my friends and I don't have a community here I still feel somewhat connected to the punk community. I can just pick up a tape I made, put my headphones on, and physically tune out the morons that I work with. There is no greater happiness than some really well done punk kids telling it how it is. It is like a friendly reminder that the revolution is still happening out there and that not everyone cares about what kind of car they have, who won the game, or how much someone paid for their watch.

I know when I come back to the west coast the wheels will still be spinning and hopefully I will be able to just jump back in. But for now I need to flip the tape I made last week.

-rhinestone t
rhinestone_t@hotmail.com
Environmental Tidbits:

EAGLE EGGS ON ALASKAN ISLANDS CONTAIN PESTICIDES ALEUTIAN ARCHIPELAGO, Alaska, October 1, 1999 (ENS) - Researchers have found significant levels of organochlorine pesticides in bald eagle eggs in Alaska's Aleutian Archipelago. In 1993 and 1994, U.S. Geological Survey (USGS) scientists found elevated pesticide levels in eagle eggs on four Aleutian islands - Adak, Amchitka, Kiska, and Tanaga. Levels of mercury and DDE (a breakdown product of DDT) were highest on Kiska, the westernmost island. DDE levels on Kiska were within the range known to cause reproductive problems. The scientists suggest the different contamination levels may depend on the eagle's food. On Amchitka and Kiska Islands, migratory seabirds were the primary food, about 60 percent of the eagles' food. On Adak and Tanaga, where DDE levels were lower, fish made up the great bulk of the eagles' diet and seabirds only 25 percent. USGS scientists measuring and banding bald eagle nestlings in Aleutian Archipelago (Photo by Norm Smith, courtesy USGS) The researchers were surprised to find high contamination on the seemingly pristine islands. "The fact that elevated levels of pesticides such as DDT and DDE are more widely distributed than previously known raises concerns for the health of the Aleutian marine ecosystems where bald eagles forage," said Dr. Bob Anthony, lead author and a scientist at the USGS Oregon Cooperative Fish and Wildlife Research Unit. "The top predators of these Alaskan ecosystems - sea lions, seals and sea otters - have declined substantially in the North Pacific Ocean over the last several decades," added

coauthor Dr. Jim Estes of the USGS Western Ecological Research Center in Sacramento, California. "While overfishing and temperature regime shifts have been blamed, the role contaminants may play in these declines should be investigated further." ***

1,080 ACRES PROTECTED OUTSIDE SAN DIEGO SAN FRANCISCO, California, October 1, 1999 (ENS) - The Trust for Public Land (TPL), a San Francisco based nonprofit organization, has purchased 1,080 acres in the San Felipe Valley to be managed for wildlife and recreation. The property, valued at \$2 million, is part of TPL's ongoing effort to protect San Diego's backcountry. TPL transferred the land to the State Wildlife Conservation Board to be managed by California Department of Fish and Game. "The Trust for Public Land and our public agency and nonprofit partners have worked hard for more than six years to protect the Rutherford Ranch. Together we've made significant progress," says Bob Fléwelling, TPL's senior project manager. The transaction, funded by the voter approved Habitat Conservation Fund, is the eleventh acquisition in TPL's Rutherford Ranch project to protect thousands of acres linking a network of public recreation land, open space and wildlife habitat stretching from the Pacific Ocean through inland forests to the California desert. To date, TPL has protected 5,500 acres of the ranch. The valley hosts a wide array of wildlife due to the year-round San Felipe Creek, a dependable water supply in an arid, semidesert region. "Acquisition of lands within San Felipe Valley represents a unique opportunity to assure the long term protection of the biologically rich valley," says Randy Botta, wildlife biologist for the California Department of Fish and Game. "San Felipe Valley appears to be one of, if not the most important, inland flyways for migratory birds in San Diego County."



The **WORKIN' STIFFS** have got new product available for you on TKO Records. This six song CD is dedicated to Eric Bird who drums on four of the tracks and is succeeding at a very challenging and slow rehabilitation after a serious stroke. The mini CD is called "Through Think and Thin". Eric's friends and family will stand by him under just those conditions. "Long End of the Stick", "Hollow Man", "Last Plastic Hero" and the old **WEIRDOS** song, "Solitary Confinement" feature Eric's powerhouse drumming. Some of the poignant lyrics of "Last Plastic Hero" are: "When the last plastic hero has left you betrayed/It's time for a

brand new day./When you were young they could do no wrong and the faith in them kept you strong./You held them up, they fell from grace./Their mortality slapped your face./Now it's time - find your own grace./ Splash some water on your face./With flag unfurled you rule your own world - No longer run the plastic race." Good shit!

ADOLPH AND THE PISS ARTISTS have a raw punk rock recording available for you cretins this month. The name of the new EP is "This Is Your Law", and this fucker will rip you a new asshole! This is fast punk rock with good guitars and tight singing similar to an East coast version of the **RANDUMBS**. The lyrics are good. In "False Idols" APA sings: "Don't believe the things that they say/ Their vicious schemes to put us away./ Don't believe the things that you read./ It's propaganda just to hide their greed./ Keep your flags and crosses, they're meaningless to me./ Cause I don't need a government to tell me how to be./ Keep your flags and crosses, they're meaningless to me./ I don't need your fucking religions to tell me who to be." APA uses two of their songs to decry the mindless violence of law enforcement and street gangs. A very good record - it's punk as fuck! Brought to you by 45 Revolutions Records, P.O. Box 2568, Decatur, GA 30031.

You have a brutal hardcore experience in store for you provided by **POWERHOUSE** from Oakland, California and **BLOOD FOR BLOOD** from Boston, Massachusetts. These two maniacal hardcore tyrants are on opposing sides of a new compilation called "East vs West, It's All Street Music to Me". Rounding out this tough as nails compilation is Sacramento's **PRESSURE POINT** doing "Cowards" and the now defunct **TROUBLE** from Boston doing their song "Self Destruct". The **TROUBLE** will be sorely missed. You must witness the power that **BLOOD FOR BLOOD** exhibit on the thrashed out song "Still Fucked Up". These guys have matured into one of the premier hardcore outfits in the entire United States. Contact **BLOOD FOR BLOOD** at P. O. Box 560146 W. Medford, MA 02156-0146.

You skins and punks are fortunate to have a tribute to **BLITZ** CD out now. This compilation is called "Voice Of A New Generation". The festivities start with **RAMPAGE** covering "4Q". Very good! Next up is **SKINT** from Dublin, Ireland playing "Bleed". Excellent! Third on the agenda is "Attack" by **THE ULTIMATE**. The fourth cover is one of **BLITZ**'s anthems: "Warriors" played very well here by **REAZIONE** from Rimini, Italy. After a version of "Scream" by **THE MERRY MERRICKS**, you have the ever powerful **CHARGE 69** from France playing "Propaganda". **RED LONDON** kick in a nice cover of "Moscow" which leads into "Youth" by **FILTH F.C.**. Very good! Next up is the band known as 1977 doing "45 Revolutions". This is followed by **RED LETTER DAY** performing a passionate rendition of "I Don't Need You". Track number eleven is the epic ballad "Nations On Fire" performed by England's brilliant Oi! band **GUNDOG**. The following tune is one of the best known **BLITZ** songs: "Someone's Gonna Die To-

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night" by COCKNEY REJECTS. Number thirteen is "New Age" by RED ALERT with Tony Van Frater on guitar. Mr. Van Frater organized the entire compilation and produced the bulk of the songs. Job well done! The famous song "Razors In The Night" by THE REBELS is the treat that appears next. Lastly, Ireland's esteemed streetpunk band RUNNIN' RIOT do their version of "Warriors". All quite good! Pick this gem up! Rhythm Vicar Records/Plastic Head Records, Unit 15, Bushnell Business Estate, Hithercroft, Wallingford, Oxon, OX10 9DD England.

S.O.A. Records from Italy in conjunction with Oi! Strike Records has two good releases for you this month. The first item is BILLY BOY ELA SUA BANDA with their EP "Bastardi Dentro". This is good melodic oi/streetpunk with gruff lead vocals, good harmonies and a driving guitar-bass-drums backbone. The first cut on side "A" comes leaping off of your record player. "Angeli con le Chiappe Sporche" is an uptempo Oi! number that is sure to have your boots stomping. On the "B" side, "Bombette e Coltrelli alla Cassa 2" continues the melodic Oi! angle. The songs are sung in Italian with enthusiasm. This is a good record well worth your money. This label is associated with Durango 95 Records which brought you two great WARRIORS records a month ago.

The second offering on S.O.A./Oi Strike Records is a release of 1996 demos by the Italian skin band COLONNA INFAME SKINHEAD. The material was recorded just three months after the band's formation. The label has done a good job of cleaning up the tape noise on this old gem. The music is gruff Oi! with a full-fisted sound that has continued to intrigue punks and skins to this day.

The Straight Up Label from Sapporo, Japan has some fine new releases for you skins and punks. First on the agenda is the OI! VULCANS' "We Keep Greatest Pride Of Punks! We Keep Pride Of Skinheads! Punks And Skinheads Are United! Music Is Oi!" This CD has good gruff vocals and competent guitar similar to SIDEBURNS. The songs have a strong undercurrent of melodic Oi! with good lyrics about pride and unity in the punk and skinhead community. Check out songs like "Bright Future", "Bask The Rising Sun", and "Fighting Youth". Very entertaining with good sing along Oi! choruses.

Next up on Straight Up Records is SPIKY JOE with their cd "Rise and See". This has rocking punk tunes like "Base Side Punx", "Scabies", "Serva Game" and "Spiky Way" with a rock solid rock n' roll foundation and some punk inflections.

The absolute ruler of the new Straight Up releases is the compilation called "Pogo & Oi Chestra". This "Volume One" compilation starts off with a blaze of punk/oi excitement with the great band BOLLOCKS kicking ass and taking names with "Fuckin' Cock Suckers" and "Rise In Revolt".

Next up is ORDER with the fast street-punk songs "Positive United Attitude" and "No Repentance". Our third selection is the aforementioned OI! VULCANS with their

great deep singing! The OI! VULCANS perform "Bright Future" and "Oi! Many Punks and Skins Oi! Boot Boys". The following band is called DAMAGED YOUTH and these talented young men play "Get It Up" and "Middle Class Age" for you. After DAMAGED YOUTH, you have THE JOHNNY BOYS where good punk meets good rock with superior singing on the tunes "Starting On The Street" and "Destroy Baby". CRAP are prepared to punk out with you on tracks eleven and twelve with the songs "Kick'n Your Life" and "Society". Next on deck you have THE 77 BOOTS singing "On The Street" and "Never Change". This is fine snotty style punk-rock with good vocals and lots of attitude. The final song on the "Pogo and Oi! Chestra Vol. One" compilation is "Serva Game" performed by SPIKY JOE. All the bands have punk n' oi in their hearts. You must check this shit out for yourself!

THE AUTHORITY released a long awaited CD last month on Outsider Records. The new material is entitled "On Glory's Side". This fucker contains some tasty Oi! nuggets. Bill and his cronies shine on street punk tunes like "Just Exist", "The Right", "Lesson Learned", "Hard Life" and "Where Has It Gone". This band continues to get stronger with this current line-up. Catch the AUTHORITY when they hit your town. Contact Outsider Records, for AUTHORITY product, PO Box 92708, Long Beach, CA 90809.

THE WORTHLESS from southern California have a good EP out now on Taang! Records called "I'm Still Having Fun". This title cut has a great STITCHES riff going on and I believe you will like the guitar playing! The raucous little mother-fucker was produced by Mr. Duane Peters and shows BONECRUSHER and US BOMBS influences. Give it a spin!

If you are a SHIFTERS fan you must sample the new band featuring C.T. and Karen. With the help of infamous drunks / musicians Neal and Adam, THE TRUST FUND BABYS were hatched. This is good club-rock with hooks galore and occasional punk overtones. Spin the "Lusty Lady" song - there is a downright catchy punk chorus percolating along here.

THE HOOKERS continue to explore the dark underbelly of the beast we call rock n' roll. The metal messiahs from the Kentucky badlands put a deep furrow in your delicate cerebellum. The "A" side is "Black Magic Stallion" and this fucker rocks! There's great lead guitar playing by Mr. Neal. Turn the bitch over and you have an acceptable SPINAL TAP cover and a rip-it-up version of "Slash Your Face" by THE DOGS. Great! Rock out you evil fucks!

A GLOBAL THREAT has a new spit single out with THE END and this slab fuckin' burns a hole in your brain! The A GLOBAL THREAT side of this split is one of the most vicious and inspired hardcore rants in recent years. Plow through the songs "What's Left Now" and "Who's To Blame" with A GLOBAL THREAT. This shit stuns the listener like blows from the truncheon. On the other side THE END turn in "No One

Cares" and "Chaos" - Two songs with one hundred percent venom. THE END is equipped with the teeth to administer their raw grinding message.

Out of Norway you get a disgusting bit of disease ridden rock: THE FEKALE BREKNINGER on Hit Me Records doing a tribute to G.G. Allin called "Toilet Rocker". This record features good ROSE TATTOO style rock n' roll on two G.G. covers: "Hard Candy Cock" and "Bite Me". This may be lyrically offensive for some of you college rockers and the picture on the sleeve is quite graphic (with reference to the toilet-sex pursuit) but it does rock like a motherfucker!

From Bulgaria Ivo and A.O.N. Distro have supplied a CD of the band D.D.T. - Bulgarian punk 1981 to 1991. Two of D.D.T.'s songs appeared on the "Greetings From Bulgaria" compilation tape and two more on the "Bulgarian Archives" 7". The material on the cd is from 1985. The sound is resurrected from a tape of mediocre audio quality, but you can get the D.I.Y. feel for the music. The lyrics reflect politics of the time, with severe persecution by the state. This CD is useful as an archival reference. You can feel some of the anger and frustration through the dubious sound quality. Order D.D.T. from A.O.N. Distro, Ivailo Tonchev, Stara Zagora 6010, Kv "Kazanski" 16-G-115, Bulgaria. Email: Ivailot@mailcity.com or through Incognito Records, Senefelder Str. 37 A, 70176 Stuttgart, Germany.

In the stab from the past department Brain Transplant Records out of LA has issued a full length LP by Watsonville, California's favorite sons THE INSULTS. Some of these songs are almost as good as the material from the "Stiff Love" and "Population Zero" singles. The songs are from the same era.

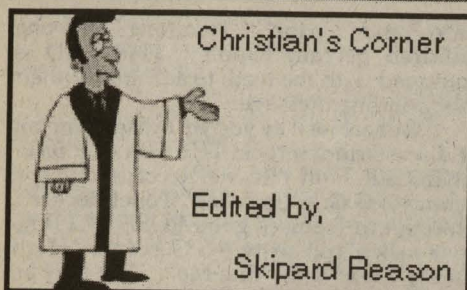
Brain Transplant has also put out an LP and a 7" by THE MAD from New York supplying you with a history of the band and tracks off the highly collectible and expensive 7"s. These two records have very nice packaging, courtesy of Roger Brain Transplant and the King and Court Jester of THE MAD: Screaming Mad George.

The third blast from yesteryear out on Brain Transplant is GRIM CLONE from New Jersey with "Back on the Street" - three songs from the halcyon days of 1979. This is some primitive snot-punk recorded in the basement way back then with rudimentary equipment and low-fidelity goals. Good stuff!

The fucking DUCKY BOYS came to town to play on a bill with the US BOMBS and proved once again that Boston is producing some of the best rock n' roll anywhere in this land or any other! Mark and the DUCKY BOYS performed many of their hits including "All Rise Up", "Pride", "The Wanderer", "Stand By Me" and four new razor-sharp songs. Look for a new GMM CD in the near future. In the meantime get off your ass and go see the DUCKY BOYS as soon as possible! Rock and Roll does not get any better than this!

Till next month-
See ya 'round...
See you in hell!

C O L U M N S



Christian's Corner

Edited by,

Skipard Reason

I'm afraid this is it. My last column. Yes, I've decided I can no longer, in good conscience, write for MRR. The reason is simple, and once I provide it, and a full explanation, I hope that you will all join me in leaving this periodical of sin forever.

It has been said before, before I was even born in fact, but it is something I have never fully recognized until recently. Rock and roll is a tool of Lucifer. This revelation occurred when I was attending a Christian music festival and, for the first time, really saw how the music affected its listeners.

The first example was a romantic song by a Christian quartet of boys, something along the lines of the profane group, The Backstreet Boys. I noticed that many of the young women seemed sexually aroused, at that many couples increased levels of physical intimacy, in some cases going so far as to "make out." Was this debauchery in reaction to the romantic content of the song? No, because the song was actually about the love of following rules. It was the music itself. The melody but more importantly, the rhythm.

Another group played faster, more aggressive music, along the lines of hardcore, MxPx style punk. The crowd became exited, jumped about and displayed an irrational exuberance. Again, the lyrics were positive, being about the importance of ignoring the distractions of secularist constructions such as racism. In other words the message was one of passivity, but the music induced activity. Again, it was the rhythm.

That rhythm is what defines rock and roll. As you may know rock and roll is ultimately derived from music that was brought to this country along with slaves. That music came from the savage, dark and pagan continent of Africa, and contains within it, the essence of paganism. In fact, the very term rock and roll was originally slang for the act of fornication. This means the mere rhythms of rock and roll, or "rock," are ripe with unbridled sexuality, and manic violence, of the type associated with human sacrifice. This is why we can attend a rock concert, attended by teenagers who are ignorant of anthropology and sociology, and see them swirl about, or "mosh" just as if they were savages dancing around a human cooking in a pot, even though they lack first hand knowledge of such occurrences. They do not need the knowledge. The music carries the message.

It is no coincidence that "rock" so often carries messages of disservice to one's parents, and un-Americanism. It is a fundamentally rebellious form of music. Christianity, on the other hand, is about submission. The two cannot be successfully melded, even when

the lyrical message may be positive.

So, I obviously can no longer be associated with a "rock" magazine. It is funny, because you can see the effect of rock and roll in this very publication. It is called Maximum Rock and Roll, and with that maximum intensity comes maximally far out, and lunatic beliefs. "Women are equal to men, and should have abortions for sport," "homosexuality should be legal so that everyone will be gay," "religion should be taken out of public life, so that communism can take over" and so on.

In fact the currency given to such ideas in todays society can be largely attributed to "rock." During the 1950's, the last great era of American life, Christian values dominated. Women led lives centered around household maintenance, children were kept in general ignorance and held to rigid disciplinary standards, and men worked long and hard, with no complaints, to put bread on the table. Sexuality was tightly under control. Today we hear of anal, bestial S and M without flinching, but in those days, few even knew that one could deviate from the missionary position, or that women could have orgasms. Drug use was virtually nonexistent. People knew to let the government worry about political issues, and the world was never a safer place. A fun evening for young people might be spent playing Sorry, and talking about the high school football team (all local heroes). Milk, cookies, and maybe even smores would mark an especially exciting night. We had a brief glimpse of what a Christian nation might look like, and it was pretty darn nice.

Then came rock and roll. All of the sudden, the Vietnam war was questioned and obstructed, instead of being allowed to run its righteous course. People began to enjoy themselves sexually. Every Joe blow had a license to express himself creatively. It became acceptable to use drugs. Racial turmoil broke out. Women and children forgot their places. Soon enough our Christian society was lost to pluralism, and as rock, and now rap music, continues to thrive, we are left with the legacy.

Who in there right mind, wouldn't want to go back to the era of Christian, or as politicians say, family values? While "rock" may not be the only cause of the denigration of society, I now recognize that if we are ever to move forward, towards that bygone era, and then to improve on it, rock and roll must die. I will do my part, and I hope you will too, by purging it from daily life. Good bye.

Skipyskip@aol.com PO Box 5113, Santa Cruz Ca. 95062



What's up my fellow hardcore peoples...first off, a big hearty thanks goes out

to all those who have gotten in touch or expressed that you liked the column.....I'm stoked people are reading it. On the other hand, it brings out a problem that I feel is looming over my head. In all honesty, I feel somewhat restrained by the "straight edge" feel to this column.....it's my fault though, I was trying to fill that vacuum that MRR has always had: which is mainly a lack of coverage of the straight edge scene. Now I love straight edge, but I love a lot of other stuff too, and since I know people are reading this, I feel there is an obligation to use my space wisely, and to let you know what's up with everything. But I can't; both limited space, my limited time, and also the loose focus on the sXe thing won't really let me talk about everything. Shit, those who know me or have talked to me, know I can talk about hardcore for hours.....anything man, old, new, the worst noise-grind band to the biggest-ego NYHC band....I fucking love it all. I just wish I could talk about it all, but I can't. I'll do the best I can to let you know what's new out in the scene that I think is worth notice. I'm sure those who have been trapped in my tractor beam of "let's talk about hardcore till the millennium" are probably thanking Allah right now that I'm restricted to about a page and a half.....ok enough of my emo-shit, lets FUCKING GO!!!!!!

Here's some stuff sent into MRR this month...

UNRUH - "Setting Fire To Sinking Ships" LP. If I didn't know of UNRUH already I would say they were the newest German metal core sensation.....but I guess the heat of the dessert can melt your brain enough to make you play hardcore as heavy as this. Check it out. Pessimiser Records, no address.

LOXIRAN - "Falsches Lächeln" 10" LP. Talking about German metal-core, the new 10" by LOXIRAN is awesome. A good mix of speed and metal, with some original vocals...they're almost talking at times, and then totally strained at other times. Another fine release from Per Koro, Fehrfeld 26, D-28203 Bremen, GERMANY. Ask them for their full catalog cause they put out some of the best German-metal-core bands.

SIEBENSÜNDEN - "En Kula Till Tröst" LP. Super slow MELVINS style sludge-core.....we're talking so slow that its four songs and fills up a whole LP on 33rpm. What I like about this is that its not GRIEF style sludge, but has some great MELVINS style licks and vocals. Cool, but not for everyone. Malarie Records, Gladiolowa 22, 60-175 Poznan, POLAND.

Alright, here's some stuff that was sent to me either through 625 or some trades that I thought I would mention.....

There's an awesome Czech comp Ep entitled "Sekec-Mazec" with bands lick PANGS OF REMORSE, CISTA RYZA, MINDLOCK and S.O.K. The MINDLOCK (actually from Germany, not the Czech Republic) and PANGS tracks are the winners. Fans of fierce fastcore as extreme as it gets hardcore will dig. Oh, and for all you collectors, its limited to 300. Ad Absurdum c/o Zdenek, Stebetak, 142 00 Praha 4-sidl. Libus, Czech Republic.

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A new label called Youth Crew Records has sprouted up in Italy and have released 3 releases so far. I have both the WE'LL FACE CD (88 style youth crew that reminds me of OPEN SEASON because of the vocals style) and HALF MY TIME Ep. Check em out: Massimo Tieni, via U. Betti 113, 20051 Milano, ITALY.

My friend Nick sent me some stuff from the UK that kicks ass. First off, a Cd from UNBORN. The band features ex-IRONSIDE/CRACKED COP SKULLS/SORE THROAT members and is ultra-metal vegan core. But not modern style, its like how LIAR is, taking their influences from 80's speed metal and black metal.....the SLAYER influences are just seeping out of this. It was released on Life-force, Po Box 101106, 04011 Leipzig, GERMAN- NY. The other thing was a demo by a band called IN THE CLEAR. ITC play your typical style straight edge....a little modern influence here and there but mostly good old late 80's style. Good for a demo. You can reach them at Sure Hand Records, Po Box 1251, S11 8WE, United Kingdom. Plus Sure Hand is putting out a compilation called "Fucking Shit Up" with bands like DEHUMANIZE, SHORE-BREAK and REPRISAL. Its a benefit for the ALF and Brazilian Landless Movement, so check it out.

So in my correspondence with Rudy (ex-singer of INDEGESTI) I traded some stuff to check out his label Vacation House. Well, he sent me a gazillion Cd's of Italian straight edge, hardcore, punk, etc... so here's a quick run down. Of course the INDEGESTI reissues don't need explanation.....my favorite band when I was in 8th grade.....awesome Euro-bandana thrash. Ok here's the list:

LAST MAN STANDING: heavy IGNITE influence, while it retained my attention a lot more than IGNITE.....so let's say, heavy UNIFORM CHOICE influence...haaa, that's better.

ACREDINE: Rudy's new band.....kinda of hardcore, a little post-hardcore.....sounds like the CIRCLESTORM LP with Rudy's exceptional vocals. Awesome....

SOTTOPRESSIONE: Italy's hidden gem. They have two full lengths and one Ep (which is reissued on Cd on Vacation House) and have been around for years. They play great jump-in-the-air hardcore. No blast beats, no bullshit, just great high energy hardcore.

STRANGE CORNER: the surprise out of the batch. Gravelly vocals over some meaty, yet old-school style hardcore. Kinda like the late-80's NYHC stuff.

TO DIE FOR: reminds me of CHOKE-HOLD, really metal, but really good, with some good lyrics. The opening sample is awesome.

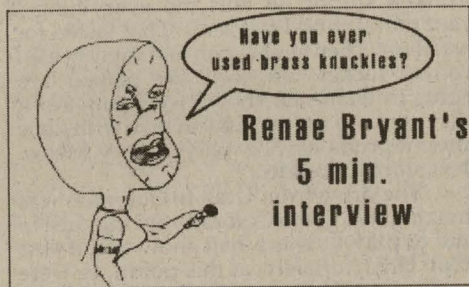
IMPLOSIONE: total Clevo hardcore style, but with a little more hardcore than metal.

NO CHOICE: like SOTTOPRESSIONE, great hardcore, no bullshit. So write Rudy at Vacation House, via S. Michele, 56/13856 Vigliano B.se BI, Italy.

Last bit of news is check out LYSB skateboards out of Wisconsin. I just got a deck from them (I believe its out of their second batch) and its a pretty good shape. I'm riding it right

now, and the shape is nice and big, yet I could use a little more concave. But the wood is solid. So instead of dropping bills on those lame-ass corporate companies, search around for some DIY skate companies...like LYSB. Write em at: LYSB c/o Joe Clark, 209 N 14th., St, Lacrosse, WI 54601.

Ok closing comments.....the new SPAZZ is finally out (even with the fuck up at the Cd plant) so watch for that...plus WHN just recorded for some more stuff....its our best yet. As always, I'm looking for stuff to make this a stronger column (thanks again to Nick/UK, Andrea/Italy, Rudy/Vacation House for contributions!), and you can get a hold of me to talk about this column, 625, or any of my bands at Max, Po Box 423413, San Francisco, CA, 94142-3413 USA. Oh, one last thing, my ultimate love is Japanese hardcore, and if you want to check out some of the best, check out the UNWISE Ep and DISCLOSE Lp. Both are on MCR, and both are so fucking mind blowing.....god I love that shit. Ok friends, I hope you liked this! I should be studying for a midterm right now but the scene beckons! XXX.



So, in my last column, I spoke of returning to my interview format. That's not going to happen this time. On September 10, 1999 my band, ALL OR NOTHING HC went on its first out of state tour, this column is going to recount the highlights of those twelve short days and nights. I know it's been done before by other columnists. but I don't care. This tour, as stressfull but exciting as it was, was a mini-dream come true. It was amazing and totally addictive. I can't wait to go again. I started booking it back in June. It started as a tour that my ex-boyfriend and I were booking for both of our bands, his being Ill Tempered. Even though he broke my heart, I still decided to honor my word and book the tour for both of our bands, plus Useless Intent. So, it was me, one aggressive/focused/sober woman with thirteen guys. I knew from experience I would instantly be the mom, bitch, and sister all together. I was right. I knew that it would be awkward touring with the ex. I was right. It started as most diy tours do, in total chaos. I traded in my truck and bought a van two days before we left. The company I paid to have my CD's reproduced at fucked me around until two days before the tour. They had six weeks to do my project. It was suppose to be a ten day turn around. Finally, my drummer went down to their company and wouldn't leave them alone until he got our printwork, zip-disc and money back. He took everything to a place that, at a very high price, would do 100 CD's for on a one day turn

around. So, we picked the CD's up at 6:30, left LA at 7:30 and were on our way to play Jerry's Pizza in Bakersfield. We got to Jerry's Pizza just in time to play. I begged all the kids to stay and rounded up everyone off the street to watch us. It turned out to be one of the best shows of the whole tour. The kids were great. Everyone had a lot of fun. We went off. It was a true hardcore show. This guy from a local cable access show was there and video taped us (our first video...and it's so amazing!). We met our friends, Useless Intent there. They played after us and kicked ass. Useless Intent grew up with my guitarist, Rodney, so they are all really good friends. The wierd thing is that my band is fairly serious, straight and sober. Useless Intent is the exact opposite. They never stopped drinking beer the whole tour. They were drunk the entire tour! I found this to be totally bizzare. Anyway, some nice Bakersfield girls got a hotel room for us and we, all fourteen of us, slept in the hotel.

Next day we were off to Placerville (home of the ex-boyfriend). It's really beautiful there. The kids are really friendly and fun. I knew the night would be fucked to a certain degree because the ex. is a stresser. He rented a hall and put on the show. We didn't speak much to each other. [It was the first time I had seen him since he left me stranded on a Saturday night at his mommies house, while he passed out from drinking beer to avoid dealing with his emotions and with me. Needless to say, I got an early flight home at 5:00am not even waiting for an explanation (none would be good enough).] So, I knew he was stressed and didn't want to speak to him, but I saw someone go upstairs (where they weren't suppose to be.) So, I tell him. All the guys' friends cover for the guy. My ex. confronts me and I say, "I don't know, whatever." because I don't want to be the tattling bitch. Well, then the ex. tells me I don't have to be a bitch and I better get my ass on stage. So, I tell him, "fuck you." Of course I go to the stage because my band cannot suffer for my own drama. On the way to the stage the ex. is saying, "you're just bitter....blagh, blagh, blagh." WHAT THE FUCK!! "Oh, yeah, I'm so bitter that's why your band is going on tour with my band," I say. Then he tells me, "You don't know diy." WHAT THE FUCK? "I'm the one that booked the tour," I say, "you didn't do it yourself, I did it myself." Then he starts babbling some inane bs. Finally, I say, "Don't go, stay here in Placerville. Don't go on tour." He responds, "Oh, no, we're going!" "Fuck you, piece of shit," were the last eloquent words I spouted off. I always know when I'm really pissed, that almost blind rage pissed, I always have the "fuck you" complex. One good thing resulted from the confrontation.....our band kicked ass. Despite the lack of support from the ex. and some of his friends, the kids came in and we kicked ass. Anger is an energy.

So, in the middle of the set the ex. and his friends make their way in, to see what the fuss was about. They stayed, they couldn't help it. When we finished playing, the prick ex. came to me and said he was, "out of line."

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Whatever. This was going to be a dramatic tour. I could tell already.

His band was last. I stayed in the merch. room and sat at a table, still stewing from the confrontation. At the end of the show a cute, shaven head, tattooed boy came up to the table and asked me to sign his sticker. Just the ego fluff-job I needed. I asked him if he'd help me carry my merch. down stairs. He agreed. For the following hour he hung on me and pissed my ex. off. Goal accomplished. I'm only human.

At the end of the night the boy leaves and only the bands are left to decide what they are going to do. Ill Tempered want to stay in Sac., Useless Intent want to camp in the woods, and my band wanted to drive all the way to Oregon that same night because two of them wanted to see the Cowboys and the Redskins play. [This just goes to prove that you can't take the "man" out of the "punk".....grunt-grunt.] I thought we should all stick together, no one else thought so. Next destination: Eugene, Oregon....Big Bubba's house.

This was my first time in Oregon. It was beautiful. [For space and times' sake I'll try to condense my tour story.] We got there in time for the guys to watch football and for me to sleep. The night was going well. The bands played and were getting along. I thought Randall of BB was cute. Everything was just fine....until about 3:00am. Randall had been drinking all day and mouthed off to me. Well, he didn't know me well enough to talk to me that way so I said I would leave. He then decided to tell me, "Fuck you, bitch." I don't think so. So, instead of arguing I left. Then for the next two hours, with the ex. and Cotti of Useless witnessing it, Randall tried to get me to talk to him alone. I won't talk to someone when they are drunk. So, I kept telling him "no," and he kept telling me, "fuck you then bitch." The first two times it pissed me off and I would very sternly educate him to how he should not speak to me that way. Then after that it was almost humorous. It was that drunk logic: "I want something, you won't give me what I want, fuck you then." I felt like I just wasn't doing to well with the men. Then the obvious thing happened the ex. and I got together. Welcome back to awkward land. In the morning Randall apologized and I thought he was very sincere. So we agreed to put it behind us. Next stop: Portland.

Here's something so cool!!!!!! I got to see Jacqueline and her soon to be hubby from God Hates Computers. I only got to see her for 30 minutes, but it was very cool. She is so obviously happy, for anyone who wondered. Wow. That night we slept next to a river and huge tan mountains. It was beautiful to wake up to. Next stop: Montana.

The highlights of Montana were: all three bands seriously wupping ass, Useless Intent getting naked on stage, spanking Mitchell (singer of useless) during our set for his birthday, seeing my friend Azarina, and seeing the guys in Useless on a mixture of beer and xanax. A scary theory was beginning to formulate in my head: no matter how beautiful a guys' girlfriend is at home he will

cheat on her on the road and say, "what goes on the road, stays on the road." Now I'm proud to say it wasn't my band, but then the guys in my band don't have girlfriends right now.....

The theory was proven in Utah. Utah.....I thought going to Utah would be like entering some cult state of righteous mormans. I was wrong. Greg Useless sprang for a hotel and it was in SLC. It was great. We had a crack dealing pimp next to us that asked every guy in the bands if they needed a hooker. Then...I walk into the hotel room and the have 24-7 porn on. So, its me, 13 guys, and porn. I don't think so. Me, one guy (or girl) and porn.....okay. The prior.....no. Though I did feel very safe. I had definitely become the family member. Mitchell kept calling me Mother Superior, that was only after I kept lecturing their guitarist for littering on the freeway. It was making me crazy. Anyway, in Utah the guys got unlimited beer all night long. Of course, the three guys with the model like girlfriends at home fucked three Utah girls. Oh, my. Of course, I get together with the ex. again and in his drunken stupor he tells me everything I want to hear and I fall for it. That lasted for five hours. Then he slit open the barely healed wound, fucker. Oh, well. We played two nights in Utah, the shows were fun and it was crazy. All the guys fell in love with Lucy Jane, the promoter. She was very sexy. Meow. Next stop: Colorado.

The drive from Utah to Colorado was amazing. We got to Colorado Springs just in time to play. It was a hall show and it was great. Unfortunately, at this point, we were running out of gas and Ill Tempered's van was breaking down. We decided to head back to California. I drove the whole way home.

Now I'm back to teaching and the grind. I have to say that I am a changed person. Touring has changed me. It made our band rise to the occasion. We are so tight and put out so much energy when we played. The shows were so interactive. The kids really got into the hardcore that we are playing and it didn't even phase them (or they pretended well) that it was "girl-fronted hardcore." I have the bug and now I will start booking the next tour asap for January.

I would like to thank everyone that helped us for this tour: Bob for helping me get the van, Nate @ Jerry's, Aaron in Placer-ville, Randall of Big Bubba in Oregon, Jay's Upstairs in Montana, Azarina, Lucy Jane in Utah, The Red Beanies, Mack Swanky, The Brats in CO, Chris, Adrienne, Punkhouse, Showcase, and Javier @ Trash City Records in Monterey Park. Thank you.

Lisa of X-records and X-tra zine has decided to be a booking agent for diy bands. With the little spare time I have, I have decided to help her. There are three girls who are working on this project. I am helping bands get shows all the time anyway. If I was from a real booking agency I'd probably be able to secure more for the bands. So, that's it too much information. email me @ webmistress@ontherag.net. or contact me at PO Box 251 Norco, CA 91760-0251. Check

out www.ontherag.net.

IF YOU DIE and GO TO HELL

WHO CARES?



mark murrmann

All day I sit in front of a computer, download music off the internet, write a short description and move on to the next. This is what I do for a living. I'm not even making it up. I'm sure you've heard word somewhere about the supposed MP3 revolution. Like a lot of new! improved! things, there are as many drawbacks as benefits. Myself, I'm not selling my vinyl and buying a portable MP3 player. There's lots of good music available on the web, and much of it is free and available only on the web, but the same thing that makes MP3s a good idea is what makes me seriously doubt their worth.

85% of the stuff I listen to, which is fairly representative of what's out there, is total, utter shit. I mean, at least with a demo tape you have take the time to record all the tapes and label them. That teeny filtering step is removed with MP3's. All that is required is that someone be able to put their music onto a CD and get that CD into their computer and encoded into an MP3 file. This results in stuff like a kid I had to review who recorded the guitar part of an unfinished "grunge" song he had written. The world does NOT need to be cluttered with this shit! Middle age men sitting in their bathtubs banging on the tiles with shampoo bottles is NOT music. Fuck. Having to listen to that stuff, on top of 100 fucking BLINK 182 wanna-be bands really makes me appreciate the good music out there. And there is good music to be found on the web.

For those of you with a taste for old punk rock, I give you the example of the DOGS (the Iowa band). They have a free MP3 up at MP3.com (all songs at MP3.com are free), and from there, you can order a 6-song CD of the old stuff they never released that's not available anywhere else! And it's only \$6 or \$7! The LATIN DOGS (from Michigan) also have an MP3 up there, as do the FOREIGN OBJECTS (a great DICTATORS-like rock 'n' roll wrestling inspired band), the ALAM MILMAN SECT/MANKAZAM and the KENNE HIGHLAND KLAN (featuring, obviously, Kenne Highland of GIZMOS fame). Head over to ROLLINGSTONE.com and you can find two songs by New York's own problem children, the SLUGS.

Those of you who spend anytime on the internet no doubt have come across the amazing site World Wide Punk (www.worldwidepunk.com). They're now hosting a handful of MP3's. It'd be cool if they added to their search engine punk MP3's. Word on the street is that Mordam is going to be putting up every song by every band that's currently available on CD that they distribute

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(including comps!) by Thanksgiving. Think about how many amazing bands that is...over 1,300!!! Unfortunately, Mordam is gonna be charging for their MP3's. You'll have to fork over your credit card number before you can download the song onto your computer or a disk.

The free aspect is definitely the best part of MP3's. There was/is a site that has a bunch of RAMONES rarities in MP3 format. Some wise punk quickly downloaded those songs onto a CD and there will soon be an LP of those songs.

Lowdown Kids is a site that's sort of like an online Killed By Death. These songs are just in Real Audio—you can listen to them, but can't download them. This site is cool nonetheless because the picture sleeves are scanned and decent information is given about each band.

One of the serious drawbacks to MP3's is you have to have a computer, and not just a computer, but an internet connection, and not just an internet connection, but a fucking fast internet connection. If you have even a fast modem, these things can take a long time (15+ minutes) to download. I don't have that kind of patience. If I didn't listen to these things all day at work, I probably wouldn't give a fuck about 'em. But then, I wouldn't have found bands like WELFARE and the UPSKIRTS, both from Sweden. Because of bands like these guys, I've decided to start putting out records (again). The label will be called Rocknroll Blitzkreig!...and that's enough shameless plugging for this column.

There are really a lot of good bands, both classics and total unknowns, who have songs on the internet. Here's a quick list of a taste of what's available (free and not free): CHINESE TAKEAWAY (who recently broke up!), DEAD BOYS, NEW RACE, STILLETO BOYS, CRAMPS, UPPER CRUST, AVENGERS, BLACK FLAG, CLEVELAND BOUND DEATH SENTENCE, PANTHRO UK UNITED 13, RONNIE SPECTOR, REATARDS, TIGHT BROS. FROM WAY BACK WHEN, PRETTY THINGS, TURBONEGRO...and tons more. Finding them can be a bitch. If you're interested in this shit at all, email me and I'll tell you how to find these and more.

NOW...on to the shit that *really* matters—the records!

By now it's old news, but if you haven't yet, you must rush out and get TURBRONEGRO's "Darkness Forever" live double LP (Bitzcore Records). And DO get the LP—it's got 5 extra songs, as well as an amazing full-sized poster. The songs aren't anything you've never heard, but the sound quality is great, and for those who never got to see 'em, this is as close as you'll ever get.

A new band on the Scandinavia front-line goes by the name SKELLET. They're not taking any prisoners and are sure to shake shit up once their name spreads a bit more around the world. I don't know tons about them...I've got one 7" that came out in 1997 on Ballroom Records, and know they just released a new smokin' 7" on 007 Records (532 East 14th St #15/NYC, NY 10009) that's limited to 500 copies. They also have a split with the punishing HENRY FIAT'S OPEN SORE.

Check Underworld Records (170 East 2nd St #17/NYC, NY 10009 underworld@worldnet.att.net) for more information. Mark Henry always has the latest Scandinavia rock 'n' roll, no matter how hard it is to find.

Norton Records has really outdone themselves this time! Have you seen the five PRETTY THINGS 7"s they just released? 4 songs each record, beautifully packaged in full color sleeves. Get all of them, don't skimp!

The BARRACUDAS get their due treatment and you can now find a collection of their early singles on an LP on Vox (PO Box 7112/Burbank, CA 91510) called "Through the Mysts of Time". In the liner notes, Robin Will and Jeremy Gluck give a little insight on how the songs came to be. Aside from those cool historical notes, it's a great fucking record!

Mortville Records has kind of kept a low profile, but has been releasing lots of killer new stuff. The TEEN COOL "Skips Skool" 7" e.p., the SECRET LOVERS 7" e.p. and don't forget the JETPACK 7" they did a while back! Keep your eye out for their stuff. So far there hasn't been a crummy one in the bunch.

For those of you with a sense of humor, don't pass on either of the intimidating looking JUD JUD singles. One's on No Idea, the other is on Schematic. Both are hilarious spoofs on straight edge hardcore.

I went to the record store almost every day in the month of September, looking for the ZODIAC KILLER LP on Rip Off. I'm not gonna say I was disappointed, it is a good record, better than a lot of shit out there, but it sure is short and falls short of the high standard Mr. Lowery has set for himself by his past efforts. This is a lot faster, which is okay, but is lacking an urgency which made SUPERCHARGER, the RIP OFFS and the INFECTIONS LPs so stunning. I know you'll get it regardless, which is good, because it's worth getting, but won't leave a good mark in the underwear of punk like the other shit Mr. Lowery has been associated with.

Right now I'm playing the totally trashy CLONE DEFECTS 7" (Tom Perkins/PO Box 970936/Ypsilanti, MI 48197) super loud to drone out the shitty synthesizer bullshit noise the guy in the next apartment is making. Arghghghghghg!

In this month's installment of "I'm Not Quite Sure Why These Aren't Being Reviewed," I have two 7"s for you. The first is a split with the TIGHT BROS FROM WAY BACK WHEN and the CHAMPS (Ace Fu/PO Box 3388/Hoboken, NJ 07030). Despite their name, the CHAMPS are beaten out by the TIGHT BROS on this record. You're treated to another pair of almost out of control wild, wild howling rock 'n' roll monsters. The other 7" is by the Australian band, BROTHER BRICK. They have 2 7"s out that I know of, I've only heard one, on Rockin' House Records (PO Box 12705/Reading, PA 19612 • RCKNHS@webtv.com) that has a pair of songs that if I didn't know better, I would've said came straight out of Detroit in the mid-'70s, not unlike SONICS RENDEZVOUS BAND type stuff. They've got a great rock 'n' roll sound that those of you who like to sit down

to a big, meaty helping of rock, will love.

Speaking of the RENDEZVOUS BAND...they played in Detroit at Gutterfest with Deniz Tek (Radio Birdman) joining the band for the occasion. I made a trip to catch this momentous occasion in rock, and was not a bit disappointed. Not only did I find lots of cool records (at Car City Records in Detroit and Wazoo in Ann Arbor), but the show blew me away. The RENDEZVOUS BAND material was stellar, but when they did "New Race," I swear my heart stopped beating until the song was over. The crowd erupted, thrusting their fists in the air, on cue with each "Yeh-Hup!" Worth every penny.

On a related note: it's been out since 1992, but I finally got my hands on a copy of the Radio Birdman biography by Vivien Johnson. For a bio about a punk band, it sure is thick with the academic speak! As you read it, you'll see it's much more than a simple biography and is more a look into the band RADIO BIRDMAN, how they completely sculpted their image and sound. It has tons of great photos, and is pretty in depth, reaching back to the pre-stirrings of the band up until well past their demise. I got mine through Citadel Mailorder. It was costly, but like the above mentioned show, worth it.

Let's turn our attention to comps and reissues! There's lots to chew on this month, some I've mentioned previously, others are brand new mentions. I'll keep it brief.

I mentioned a comp called **Brainkiller** a few months ago and have finally got my hands on a copy. Not only does it have a great name, but it's a fucking GREAT comp. Really. It's not full of wimpy lacking-power pop crumbs, but has honest to goodness punk of the highest quality.

New additions to the Killed By Death family: **KBD #20** stands out as being an above average record, with a good mix of powerful poppier punk rock and more raw shit. Standouts: GIZMOS, FAST CARS, MX-80, COLORS and more! **KBD #202** continues the 200 series tradition of sticking to a particular country. This one is a collection of Spanish punk 12"s by: LA BROMA DE SATAN, ESPAMODICOS, LARSEN, ULTIMO RESORTE and TORRES AFTER OLE. The insert includes translations of the Spanish language song titles, as well as a brief history of Spanish punk rock. **KBD #999** looks like shit and doesn't flow that well, but does have lots of great never-before comped songs.

I usually don't bother with CDs, but a series of three CDs called **Outlaws in My Eye** caught my attention, so I emptied my bank account and bought 'em all. There's a: USA 1, USA 2 and an all Texas volume. If you have a bunch of the vinyl comps, there's not a whole lot you're missing, but if you don't, I HIGHLY recommend these! They're FULL of music (way more than you'll get on a similarly priced LP) and it's almost all top notch. You've heard at least some of it before, but even the stuff you have heard is worth hearing again.

Be on the lookout for **Where the Birdmen Flew Revisited 3**. Out anyway now.

I know you picked up the BOYS LPs Vinyl Japan just reissued, so I won't even bother talking about those. Instead I'll spend

C O L U M N S

the little bit of space I have left telling you about stuff like the SCREAMERS LP that compiles their demos from '77 & '78. A guy a work with (and whom you'd never figure to have been a punk) saw the SCREAMERS often and said even those don't match their live show, but are the closest he'd heard.

New York City's bastard children, the MAD (does "I hate music!" ring a bell?) have finally seen their material rereleased, care of the fine folks at Brain Transplant (PO Box 24310/LA, CA 90024). They are the ones for the (legit) reissues of records by bands such as: the DOGS, the EAT, etc. This time around, you're served up a 12" ep with the legendary, highly-sought after MAD single, as well as a 7" of "I Wanna Be A Devil" and a demo version of "Eyeball". They also just released A GRIM KLONE BAND 7". For more info on these, go check Ryan Richardson's column last month.

While living in Bloomington, I'd go into the little record store almost daily, looking for anything new that might have come in the used bins. Usually, it wasn't much. One day though, I hit pay dirt. Some old punk sold his entire collection of '70s rock 'n' roll. Unfortunately, both my roommates found their way to the record store before I did and cleaned up pretty well. Still, I got a lot of good stuff, including the only LP released by the CHORDS. At the time, I'd never heard of 'em. Now, I still love that record. And even though it's not the hardest record in the world to find, someone has been wise enough to see it reissued! Now, if someone would do the same with the JOLT LP...

For the reading punks...I've been picking up a lot of books about punk lately. At a local bookstore, I grabbed an amazing book called *Fucked Up, Photocopied* []. I'll have a full review in the book section of the next issue, but let me say now, it's highly worth the hefty \$30 price tag. I don't think I've ever seen a book like this, laid out so well. It's absolutely gorgeous, and has a killer collection of flyers, set lists, stories and memorabilia from the early days of punk in the U.S. Check this month's book reviews for more information.

Just so you know, the new Cometbus (#45) is out. There's also a #45.5 out, that's a 12", a reading of a very Cometbus-like novel by John Cotrona.

Jesse at Beer Can Fanzine (\$2; PO Box 14371/Portland, OR 97293) is doing a fine job of supporting the cause of the Rocknroll Warriors. With interviews of some fine bands and lots of no bullshit reviews. Do your part and get a copy.

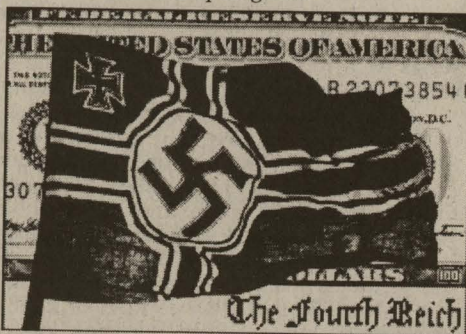
Steaming sex almost outweighs the steamy rock 'n' roll in *Horizontal Action* [\$2; 1433 Wicker Park #2/Chicago, IL 60622]. It's good to see hot rock 'n' roll coverage from the Midwest (aside from the noteworthy *Noises From the Garage*), though the layout is a bit stale, the interview with SPLASH4 is good, as are the reviews and the talk with the PER-SUADERS and REATARDS. Personally, I skipped the porno reviews and coulda done without the badly photocopied porno pictures. But that's just me. More rock! Less roll!

If any of you out there are gonna be at the Las Vegas Grind, I will see you there! I sat

too long and missed out on getting a room at the Gold Coast. Still, I'll be there ready to shake shit up!

Until next month, keep your stereos turned up loud!

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D: Hello, my names' Dave Emory, and it's my pleasure and privilege to present to you once again Wesley J. Smith, the author of "Forced Exit, the slippery slope from assisted suicide to legalized murder." Published in hardcover by Times Books, copyright 1997 ISBN#0-8129-2790-7. Let me add that Wesley Smith is the co-author along with Ralph Nader of four titles. I also want to say to the audience at the risk of seeming something less than objective that this book gets my Dave Emory five star rating. Wesley I want to congratulate you for writing what I think is one of the most important books that I have ever read. I think that if society manages to avoid this slippery slope, an awful lot of people and institutions are going to owe you a debt of gratitude greater than they are ever likely to be able to repay. W: Well I appreciate that very much. I think that assisted suicide and what I call related issues that deal with such things as refusing desired medical treatment for people because they're disables or dying, health care rationing, some of the changes that are on the horizon concerning organ procurement, changing the definition of death, and other utilitarian concepts are (I think) the most important issues we face as we create the ethic which will guide and govern the 21st century. What we're dealing with is incredibly vital. What I find most disturbing is that most people are tuned out and not paying much attention. That is allowing a very few number of people among the elites and academics who don't (I think) subscribe to values that most Americans do, to basically guide and mold where we're heading. I find that very disturbing. That's why my next book is about bio-ethics and I'm trying to warn people that there are some very difficult times coming and we need to pay attention.

D: I think that members of the listening audience should be advised (older members who have been with me for a long portion of the 20 years that I've been on the air) of all the issues and titles that I've dealt with, I think that this is the issue that is going to prove deadly to members of the individual audience. Probably more so than any other issue I've ever covered. This is going to be how the macro political forces that I've been analyzing on the air for the past two decades are going to come

home and walk right in the listeners front doors, sit down, and devastate the existences of them and their loved ones. I think the audience could do no better than to get this book and read it. We should probably stress that I get no money from you or Times Books for doing this.

W: I appreciate the plug and it's not like I'm getting rich from this either.

D: Right, I don't imagine that you'd get any medals for doing what you've done. You mention the concept of utilitarianism, maybe we should start this interview, and I should mention that there is a previous interview with Wesley Smith which is available through Spitfire, the tape duplication service that stocks the various tapes that I've done. The concept of utilitarianism lies at the very core of your analysis. If you could explain that to us?

W: Sure, I'm not a philosophy academic or anything, but utilitarianism is the idea that the purpose of society is to maximize the happiness and reduce suffering. That sounds good, but when you take into account what that means in practice is that you're really instituting a form of social Darwinism and the potential destruction of the weak in favor of the strong. In a polemic way I put it like this; utilitarianism is being advocated by bio-ethicists... If it feels good, do it. If it feels bad, kill it. That is a real problem we are facing. We are facing people who are saying that quadriplegics may not be worth the money it takes to take care of them properly. Therefore we should not take care of them properly because we have to maximize societal happiness, and if some individual fall by the wayside, well that's just too bad. Feutilitarianism is a word that I believe I coined. I may not have, but I think I did. That deals with a new concept in medical bio-ethics called futile care theory. What that's about is doctors, health insurance executives, and bio-ethicists saying that doctors have the right to refuse service to people whom they don't want to treat based on the doctor's perception of the patients quality of life. Thus if a family member wants to have a feeding tube pulled (for example) from somebody who is severely cognitively disabled, we will say "yes, of course that must happen because autonomy is sacrosanct." However if that same person says "no, I want the feeding tube for my severely cognitively disabled relative to stay," futile care theory says, "no, we can't do that because it doesn't benefit the patient," or in an alternative theory, "It takes up too many resources and distributive justice requires that we refuse that." Therefore what we're really talking about is a belief system that says, "When life reaches a certain point of disability or illness, the answer isn't proper care, the answer is death." If autonomy gets us there, well that's best because then we don't have to worry about going through bio-ethics committees and so forth. But if autonomy doesn't get us there then we'll impose it, and that's what futile care theory is all about.

D: You mention something that we touched on in our last interview, the CCND which is an institution which is redefining medical care and a physicians responsibility in a fash-

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ion not altogether unlike the way it was redefined in Germany in the lead up to the Nazi T4 Program...

W: The CCND is the Colorado Collective for Medical Decisions and in "Forced Exit..." I take about eight pages for futile care theory since most of "Forced Exit" deals with assisted suicide and euthanasia. However, futile care theory, even since 1997 has been growing geometrically. As I've been doing research on this new book on bio-ethics and as people out there have been leaking policies to me out of hospitals and so forth, I find that it is coming down the track like a freight train out of control. Futile care theory is already being imposed in hospitals across the country. There's a hospital in San Jose called the Alexing Brothers which has what they call a non-beneficial or inappropriate care policy (other terms used for futile care), in which they basically create a fixed set of conditions which they say treatment for is inappropriate other than comfort care. Any doctor who wishes to treat these conditions has to justify it in writing and even staff members who see doctors providing what the Alexing Brothers policy calls inappropriate care are urged to report the doctors to the head of medicine. It's very disturbing! Then you read in medical literature in Detroit, Houston, and other places there are hospitals forming these type of policies and agreeing to honor each other's policies. There are patients caught in the futile care system who have nowhere else to turn to. What will happen is a doctor will say to a patient, "I will not treat this anymore, this case is futile." If the patient disagrees or goes through a bio-ethics committee in the hospital (made up of anonymous people who are not answerable to anybody, who do not issue written reports, who do not have appeal processes often) and if the bio-ethics committee (or sometimes the family or patient isn't able to appear in front of the bio-ethics committee) decides that the condition is futile or inappropriate, then the patient will have it refused unilaterally or will have to find another hospital. But often no other hospital will take the patient. This is beginning to lead to lawsuits and is very disturbing. We've had parents lose the right to make medical decisions for their children because they refused to comply with the doctor's demands that they turn their children off of life support.

D: We have spoken about the key German text Binding and Hoke, which in many ways paved the way (in a philosophical and ethical standpoint) for the German euthanasia program which peaked under the Third Reich. I want to remind listeners that the Third Reich's racial laws were heavily influenced by American eugenics thinking and legislation. In discussing "The Slippery Slope," you compare some legal decisions by Judge Stephen Reinhardt with key aspects of the Binding and Hoke text. Would you develop that further for us?

W: Sure, Binding and Hoke were two German academics in 1920 who wrote a book called, "Permission to Destroy Life Unworthy of Life." Binding was a lawyer and Hoke was a physician. The thesis of "Permission to Destroy Life Unworthy of Life" was that there

are three categories of people, who it is acceptable and ethical to kill, and that is people who are terminally or mortally ill, people who are permanently unconscious, and what they called "the idiots," i.e. disabled people, whether or not physical or mental. They coined the term (as far as I can tell) "right to die" back in 1920. They said in essence, "this is not killing, this is right to die." The Binding and Hoke book, "Permission to Destroy Life Unworthy of Life," took off like gangbusters in Germany in the 1920's. This was before Hitler was in power. In 1927, as I recall, there was a poll taken of parents of disabled children (in Germany) and more than 70% of the parents said that it should be acceptable for doctors to kill their children if it would be done painlessly. If the parents were saying that, imagine what the general population was saying. By the time Hitler came into power in the 1930's, Germany was very well prepared to accept euthanasia, the euthanasia of disabled people, and the euthanasia of terminally ill people. It was primarily based on this Binding and Hoke book and the subsequent discussions and arguments that came as a result of it.

D: By the way, Hitler was heavily influenced by that text.

W: Yes, in fact Binding died shortly after the book was published but Hitler allowed Hoke to use his name to advertise some of his other works because Hitler was so impressed. This fit right into Hitler's position that life was a struggle. He had a very Darwinistic view that life was a struggle, each country's in competition, and in order for the struggle to prevail, we had to get rid of our weak links (which is one of the ideas that Hitler accepted, although he certainly didn't create the idea). That led to the first euthanasia of a disabled infant in 1939. This was not done involuntarily or in a sense of storm troopers coming to somebody's house and grabbing their child out of the crib and killing it. What happened was the father of an infant named Baby Knauer... The baby was born with defective limbs and other physical birth defects. The parents of this child were so ashamed to have created this "useless eater" (as the term was used in Germany during those days) that they wrote to Chancellor Hitler. They said to him that they wanted permission to have their baby put down, to be killed. Hitler had been seriously considering these issues and receiving a lot of mail in that regard. He decided that the time was ripe (the end of 1938 to the beginning of 1939) and so he sent his personal physician, Doctor Brandt to investigate if the child was as it was advertised by the parents. If so, the doctors of the child should be assured that they could kill the child and there would be no legal ramifications. That is exactly what occurred and the baby was killed. But let me fast forward for a second, that sounds horrible and disgusting, and it is! It is legalized murder of an infant because an infant is disabled. So we say, "well that's Adolph Hitler permitting it, that's the atmosphere of the Third Reich." Some of your listeners may have heard of a current philosopher named Peter Singer. Singer is an Australian who created the modern radical animal rights movement with a book

called "Animal Liberation." He is also the major proponent of legal and ethical infanticide in (perhaps) the world. He has written that if parents have a child born with a birth defect (although he doesn't limit it to birth defects) or disability, if it is going to cause more unhappiness for the family to keep the child rather than to kill the child (utilitarianism) then the parents should be able to kill the child and start again in his terms. In fact he says that parents should have 28 days to decide whether to keep or kill their children. That is exactly the scenario I just described with Baby Knauer back in 1939 and the parents asking Hitler for permission to kill their child because the child was born with disabilities. Peter Singer, when he goes to Germany, Switzerland, or Austria cannot speak because there are so many demonstrations in the streets based on what the left wing demonstrators call Nazism and Nazi thinking. I'm afraid that the demonstrators are right. Hitler, I mean Singer... I'm sorry, that was a Freudian slip...

D: Der Meister Singer (chuckles)...

W: Singer gets very upset at the demonstrators because he's Jewish and he says that he lost family members in the Holocaust, and how dare they accuse him of Nazi thinking! But what he proposes is exactly identical to what occurred back in 1939. Some of your listeners may be saying, "so what, that's one man's opinion." Well Peter Singer is one of the most respected bio-ethicists and philosophers in the world. He wrote the ethics section for the Encyclopedia Britannica. He travels the world speaking and writing and he has just been given a very prestigious tenured professorship at Princeton University!

D: Which of course is an Ivy League school and one of the most elite institutions.

W: That's right! So to say that all of this discussion of "Permission to Destroy Life Unworthy of Life" is irrelevant because it's Hitler... The main proponent of that very philosophy today which comes right out of "Permission to Destroy Life Unworthy of Life," has just been given a prestigious appointment to Princeton, will be teaching our future doctors and health executives, and will be spreading his bile from a position of great prestige. The imprimatur of Princeton has gone to infanticide based on disabilities! If Princeton appointed a pro-life person to an ethics chair, there would be howls of protest in the academy. If Princeton put David Duke into that chair because he's a racist, there would be demonstrations on the streets for appointing a racist to the university. But a man who specifically advocates killing disabled infants because they are disabled is allowed to go to that institution with very little protest, except from people like me who write a couple of articles.

D: Also I want to inform listeners that in one passage in "Forced Exit," you compare key passages of the Binding and Hoke text, which again profoundly influenced Hitler in the Third Reich. And you compare those with some legal rulings by Judge Stephen Reinhardt which...

W: Which was your question, and I got off on a tangent. The Stephen Reinhardt decision

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was a 9th circuit court of appeals decision in *The Compassion and Dying versus Washington*, which was reversed (thank goodness) by the US Supreme Court last year. Reinhardt, who is the Chief Justice of the Ninth Circuit, wrote that there was a constitutional right to assisted suicide and euthanasia using the very same words (clauses, phrases, or certainly thoughts) that Binding and Hoke did in "Permission to Destroy Life Unworthy of Life." In "Forced Exit..." I took what Binding and Hoke said and I juxtaposed it next to what Reinhardt said, and the similarity of thinking, expression, thought, and ideas is striking. That is no longer the law because the US Supreme Court reversed it. But that the Chief Justice of the Ninth Circuit, reversed it on an eight to three vote for an on bank hearing, could basically parrot that kind of thinking shows you how close it is to moral and ethical acceptance in this country.

D: One of the things you speak about in "Forced Exit," is the slippery slope, and you talk about Oregon's Proposition 16 and how that was in many ways exemplary of the type of breakthrough legislation that the "Death Lobby" has been seeking, and the insidious and Orwellian language in which the concepts are couched. I wonder if you could develop that further for us?

W: Proposition 16 (or Measure 16 as it was called in Oregon) passed by 51 to 49 percent back in 1994 and was reiterated by Oregon voters 60 to 40 percent in 1996 or 1997. It is the first legalization of assisted suicide in the world, other than a very brief period in Australia's North Territory that was overturned by the Federal Parliament. It promotes people diagnosed with a terminal condition, who are believed to have six months to live, to receive a lethal prescription. When you hear people talk about this, they will say, "it is for a last resort, only when nothing else can be done to alleviate pain and suffering." There actually (in the so-called guidelines) is no requirement that there be any actual pain and suffering. The only requirement is that there is a diagnosis. It is done in absolute secret. The only time people know anything about it is if the doctor fills out forms and if the doctor violated the guidelines, he's not going to admit it on the forms. So the only people who know what's going on now in this assisted suicide regime that's going on in Oregon are the "Death Ideologues" in Compassion and Dying (a suicide group) and the Hemlock Society (another suicide group). They're the ones who announce the death. Everything from the state is kept secret, except they will release statistical information without any kind of ability to engage in any oversight at all, even to check death certificates to see if the person was really sick. It's all couched in absolute secrecy because to allow light into this horrible regime would be to cast dispersion upon it. So the only thing we hear is what the death "ideologues" want us to hear. But even from what they tell us, we can see how horrible this is. The first death wasn't announced by the people of Oregon, or even the family. It was announced by Baba Coombsley who is the head of Compassion and Dying. A woman with cancer committed assisted sui-

cide legally in Oregon. The woman left an audio tape. This is Kevorkian stuff, where after the fact we're going to be given this audio or visual demonstration of why it was essential for the killing to take place. In the audio tape, the woman said that she was killing herself, not because she was in pain, but because she couldn't stand the stress. Now, when people get a terminal diagnosis, it's a very difficult time. Kuber Ruth talks about, you know, going through anger, depression, and acceptance. What happens in this assisted suicide regime is that when you get people when they're in the anger of the depression time, when they're having to come to grips and try to adjust with the changed world, and they want to die... Well of course, we'll kill them! But what's very striking about this is that the woman's own doctor who knew her and her condition refused to participate. Another doctor diagnosed her as clinically depressed. So what did she do? She went to Compassion and Dying, who sent her to a rubber stamp doctor who said, "She's not depressed, she's frustrated," and she was dead within two weeks. This is assisted suicide. It is not compassionate. It is not based on long-term relationships and meaningful interaction as to values, options, and alternatives. It is based on ideology in which these rubber stamp ideologues are basically willing to help kill people who are depressed or who are scared and who have no meaningful relationship with them, and then even engage in suicide prevention which can keep people from doing it, and then even consider the fact that when people are going through their adjustment they might change their minds. It is the most astonishing abandonment masking as compassion, but we as the American people don't go through that thought process. We just see, "Oh, they want to die, oh, they've got cancer, I'd want the right, it should be done." It's the most astonishing abdication of our human responsibilities to each other.

D: Certainly when someone receives a terminal diagnosis, and we should point out that those are not always accurate by any means...

W: I'm a hospice volunteer. The first time I met with my first hospice patient, Ernie, he cried in my arms saying, "I want to die, I want to die, I'm a burden, I want to die." What if he had said, "You know Ernie, that's your choice, let me find you some pills to kill yourself if that's what you want to do?" That would have been a terrible abdication, but that's what these assisted suicide advocates are saying that we should be doing. Instead, not only I in a small way, but his family rallied around him and said, "Ernie, we love you. We don't want you to die." His friends would come over. The man was covered with love, and you know what? He got better!

D: One of the points you make is that an awful lot of people who are seen as candidates for euthanasia are clinically depressed. Leaving aside "terminal cases" who are often misdiagnosed, a lot of them are simply depressed, and the American medical community at least is not well versed in treating depression.

W: As the American medical community quickly admits.

D: Right! By the way, as we engage in this discussion, this should not be interpreted as casting aspersions on physicians because as you point out in chapter six (about HMOs), they themselves are under a great deal of pressure and have often (in individual cases) presented points of significant resistance to this movement.

W: Well the physicians of this country are trying desperately to maintain their professionalism. You've got doctors trying to form unions so they can have some kind of power against HMO executives who want them to cut their level of care. You've got 4,000 HMOs that are forcing doctors to cut base time to patients to twelve minutes per visit. You've got doctors with whom 25 to 30 percent or more of their compensation depends on cutting costs! No how does that impact assisted suicide and euthanasia? If assisted suicide and euthanasia ever comes to be seen as a "legitimate medical treatment," what could be more cost containing or cheaper for the HMO (and therefore more profitable for the HMO) than killing? If you could kill a cancer patient who has eight months to live rather than see them through that eight month journey into a natural death, you'll make a ton of money with a HMO. What about a person with multiple sclerosis or ALS or any other chronic condition or debilitating or profound disability? The money that can be made by HMOs, if we decide that the answer is killing, is awesome. To say that we would not react to that is to be naive in the extreme. Too often our values follow our pocketbooks, that is undeniable. You take a look at the horrible crime of human slavery that occurred in the US and the racism which was created to justify it. This occurred for one reason, because it made the leadership of the south a hell of a lot of money, and it made a lot of merchants to the north who sold to the aristocracy of the south a lot of money. So that's why it was justified and so difficult to root out. If you want a more modern version of values following our pocketbook, just look at the tobacco industry. To say that we would not permit a change of our basic values that have governed us for 2,000 years, that says that killing is wrong even when it is desired because someone is sick (perhaps because they're receiving inadequate medical care or because they're depressed) is to be naive. Once it makes money there'll be a reason to justify a rationalization of doing it. The rationalization will either be choice or futile care theory because the life is not worth living, for the compassion of the patient, for the good of society, not to mention for the pocket of the pressured doctor or the stock portfolio of the HMO investor. This person is better off dead. If you don't think that it's going to happen, if you don't think that people are going to be killed voluntarily and involuntarily, just go to the Netherlands and see the thousands of people who are killed each year by doctors who've never asked for it... And that's not based on financial incentives.

D: Wesley, let me interrupt ever so briefly... A listener sent me something from the "Electronic Telegram," that's the Internet version of "The Daily Telegram" in London, and this

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is from October eighteenth of 1998, an article by Rachael Bridge. "Dutch Carry Cards that say Don't Kill Me Doctor," the first sentence. "More than 10,000 people in Holland have started carrying anti-euthanasia 'passports' because they are frightened of being killed prematurely by over-enthusiastic doctors if they fall ill." And as you so point out in "Forced Exit," those fears are anything but unwarranted.

W: That's right, and in fact now in the Netherlands (this wonderful rational society) doctors are killing infants born with birth defects at the requests of parents, right out of "Permission to Destroy Life Unworthy of Life," right out of the Baby Knave case in Germany, right out of Peter Singer's philosophy. So to say it won't happen is to be naive. It is happening in Germany, and Peter Singer, the greatest proponent of infanticide has just been appointed to Princeton University in a very prestigious tenured bio-ethics chair. And I have just been told (not confirmed) that Princeton is requiring every student to take at least one class in bio-ethics.

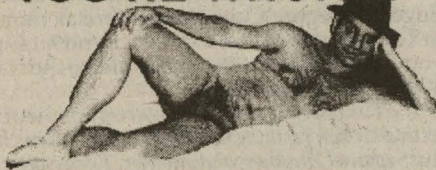
D: Wow that's a delightful prospect.

W: In my view, I'm beginning to think it's not a process of viewing medical problems and difficulties, but that it's an ideology. If you're forcing people to take a course in it, it seems to me that it is becoming an ideology.

D: I've been speaking with Wesley J. Smith, the co-author with consumer advocate Ralph Nader of four different titles, and the author of the consummately important title, "Forced Exit, the slippery slope from assisted suicide to legalized murder." Published in hardcover by Times Books, copyright 1997. For Wesley Smith, this is Dave Emory saying thanks for listening.

For more information about Dave Emory, his research, and his audio cassette series, contact: Spitfire, PO Box 1179, Ben Lomond, CA 95005, email - alcalame@ix.netcom.com, Web site - <http://www.kjfc.org> Attention non-commercial radio stations! Contact Spitfire regarding Dave Emory's weekly radio program.

Mykel Board sez: YOU'RE WRONG!



[This has been a tough month. I'm preparing for my first South American trip. Thirty days: Brazil, Uruguay, Argentina. Shots, visas, email scams. Besides that, two of my parent's best friends died. Married, they died within twelve hours of each other. Talk about romantic! Plenty of other stuff has also fucked up my life. So I decided, this month, to let a lot of other folks do the talking. Lotsa long quotes in this one. Enjoy the (partial) break from me.]

It's more annoying than a cell phone in a restaurant. First, a little red mark. Just on the surface. Right at the sit-point. Lowering my pants, I trace the edges in the bathroom mir-

ror. "Ouch!" right here, just a vague deep pink.

Over the next few days, the red consolidates. Now a pimple, the sore area is smaller, but more painful. I touch the spot. There's a hardness beneath the surface. A forming volcano, the lava gathers under the gluteal skin for the final explosion.

Today, pursuing other pain and pleasure I lower my pants. Nupercainal in my right hand, I press the tube, squeezing the translucent paste onto the middle finger of my left hand. Slowly, I insert that finger into the deep brown hole. Ah! Feels good... shit! I should have cut my nails.

When I withdraw, I wipe my hands on some toilet paper. Then I check out the pimple. It's ripe. A nice red mound, with a puss-filled whitehead on top. Using my still sharp fingernail, I scrape it over the whitehead. Ugh! Ugh! The dome falls. A thin sliver of puss shoots out the pimple top. It snakes up my finger, oozing up to the knuckle.

Watching in the mirror, I use the nails of my thumb and middle finger to continue squeezing the puss out. Finally, a single dark red drop emerges from the hole. Then, it's a splash of pure alcohol. Ah! Glorious pain! A band-aid, and I'm as good as my usual old self.

I pull up my pants, and head back to the computer. My email, as usual, is filled with ads for "natural viagra," promises of "\$10,000 a week" and calls to write letters of protest against some miscarriage of justice. Among the latter are several from protesting the Afghan Taliban's cutting the fingers off women with nail polish. Homos also don't like the bearded ones either. It seems they bulldoze brick walls on the native buggers.

I like fingers on women. Every try to jerk someone off with five stumps? And homosexuality is difficult under a pile of bricks, I guess. I never tried. Still, I hold off sending my protest. Something bothers me about the petitions. Some vague feeling I can't quite explain. As it turns out, I don't have to.

From the Beloit alumni mailing list, I get a message about the Taliban. It's in response to an earlier message that said:

"Women's Rights is not a small issue anywhere and it is UNACCEPTABLE for women in 1999 to be treated as sub-human and so much property. Equality and human decency is a RIGHT not a freedom, whether one lives in Afghanistan or elsewhere."

In a fit of brilliance, my new email message answers this. That answer lets me see exactly why I didn't send my solidarity letter. Here's an edited version of what the author writes:

I couldn't agree more, but hey, I'm an American guy, raised in the Midwest and educated at a Liberal Arts College.

Of course, what's tough for the Afghan women is that they had been exposed to Western Culture (as had the Iranian women who suffer under the Ayatollahs) and having tasted Western Culture, decided they liked it better than the strictures of fundamentalist Islam. But that doesn't make "us" right and "them" wrong. "Cultural context" is the issue here.

Less than thirty years ago [in America]

homosexuality was considered an aberration. It was taboo—an abomination in the eyes of God, or at the very least a mental health problem. Today our society pretty much recognizes and accepts the fact that ten percent or so of our population is wired gay and so what. It doesn't make you a bad person.

Recent statistics indicate that 25% of our young women and 12% of our young men will be molested by an adult. Our culture still sees that as an aberration, a taboo. But that's a HUGE number! It indicates a large population of molesters (more than 10% of the population?) and none of us at this point in our cultural development can possibly envision a time when pedophiles or incest are accepted the same way that we now consider Homosexuality. Hunh-uh! No way!

There was an anthropologist living among the Iban (I think) in Irian Jaya a few years ago. He'd lived among them for over 25 years, was considered an elder in the tribe and engaged in the tribal rituals, including the ritual felling of all the elders by the young men as they passed into manhood. These adolescent boys would have been psychologically damaged had they been prevented from ingesting the elders' seed, symbolically making them adult members of the tribe. So this anthropologist returns to teaching in the US - Boston, I think and WHAMMO! Before you know it, the good doctor, former elder of his tribe, is serving hard time in a Massachusetts penitentiary for child molestation. Seems he'd brought some of the young lads home with him for a Western education, but they'd clung to a few traditions of their own. Cultural context.

Do we really want to intercede in every other culture and demand (by force of arms) "there will be no more veiling of women in Islam, no more female circumcision in Africa, no more male circumcision in Judaism, no more Peyote rituals, ritual scarification, cow worshiping, dog butchering, serpent handling, clog dancing, soda straw slurping, monkey bun handling, ferret touse-ring, fist fucking, or talking with our mouths full in any culture anywhere ever again or else?"

If fundamentalist Islam is a tyranny upon women, then—as a Western man, steeped in the philosophies of the Enlightenment as paraphrased by our Founding Fathers*—I say they should take up arms and fight for their rights! Not practical? Too messy? Let the Taliban eat Hungry Man dinners out'a their own damn microwaves. Or heat 'em up with those gol' dang Stinger missiles they're always shootin' off everywhere. Who armed those guys anyway? (buzz, buzz, buzz) Jeez! We did? You sure? You mean we were interfering in the internal affairs of a sovereign state? Again? Well, let 'em eat Twinkies.

Besides the cool writing, the writer is, of course, right. Injustice and evil fill our own society. This culture is so totalitarian and hypocritical, that we've lost the moral right to interfere in other cultures.

America has a higher percentage of people in jail than any other country on earth. We murder people as punishment. We put people in jail for actions that hurt no one. Our government easily and arbitrarily removes the right to consent, to privacy and to freedom. We force God on people through our money. We allow Nike to hire slaves, and make huge profits off the remainder. The list goes on and on. How the hell can we claim a

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moral right to criticize another culture, let alone interfere in it? Anyone except the most narrow-minded feminist or blinded patriot can see that.

I'm not advocating a muzzle. If you want to criticize the Taliban, go ahead. It's your right. At least for now. But as a country, we have do not have the ethical license to interfere in other cultures—not as long as ours is so flawed. While the cultural goals should be

1. Anything by consent.
2. Reform not punishment.

We can't demand them from others, until we have them ourselves.

There is one valid international demand, however. Most Americans have the right to leave. (I'm not sure about convicted felons.) That is one of our most important freedoms: **the right to come and go as you please.**

If a country doesn't operate the way you like, you should be able to leave that country. That is primary, and worth fighting for anywhere in the world. No one should HAVE TO leave. No one should be forced out. But everyone should have the option. Fuck, I leave all the time—though I keep coming back.

The B-side of that demand, however, is that there must be some place to go. What good is the right to leave if there's nowhere to leave to? All countries need to declare a universal right to enter. All countries need to let anyone, for any reason, enter and stay. Period.

It's easy to be self-righteous. Just say, "the poor Afghans (or Kosovos or Somalis or you name it) should allowed to leave a country that oppresses them." But, if you say that, you need to know that means you might find one living next door to you.

As for other rights. Our culture turns them on their head. Consent is not consent. Agreement means nothing.

In Holland, the age of consent is twelve years old. In America, the law says sex is bad for kids, like smoking. Isn't the whole idea mad from the get-go? What kind of culture says that someone saying "yes" is too young to say yes? What kind of culture advocates punishment for something everyone involved think is fun?

Little Jenny Jones plays doctor with Bobby Schicklegruber down the street. Jenny is twelve. Bobby is nineteen.

"I'll show you mine if you show me yours," says Jenny. She reaches for Bobby's zipper. Bobby smiles as Jenny reaches inside and pulls out his manly muscle.

"How does it work?" she asks.

"Well," says Bobby, "try rubbing it back and forth, like you're making a snake out of clay."

"Like this?" asks Jenny.

Bobby nods, now not speaking.

"What happens now... Whoops! Your snake spit at me," says Jenny.

They both laugh. Then Jenny's mother walks in. Soon Bobby's in jail. Ten years in the clink. A lifetime of being hounded by zealots under Meagan's law. He might kill himself.

You tell me that's not as evil as cutting off a few fingers. You tell me that punishing

kids for playing is somehow better than pushing brick walls onto adults.

Another scene: This one in a NYC firehouse. It's the day after a successful suit by a firelady. The guys had Playboy pictures inside their lockers. Now they're taking them down. Sexual harassment says the court. There was a lawsuit.

No more joking. No displays. You have to look over your shoulder. Tightrope walk on a thread. Be careful not to offend. Fun is illegal, at least where you work.

"That's a sexy haircut," one of the firemen says to the firelady a few weeks later. He's trying to mend the fences that have poisoned the atmosphere in the stationhouse.

Pow! A swift kick comes to the back of his knees. He goes down.

It's the captain. He apologizes to the woman.

"Sorry," he says. "He didn't mean anything by it."

You think these prohibitions are "more civilized" than a veil? You think taboos against complimenting, touching another person or even ritually swallowing your elder's semen are any more civilized than killing butt-fuckers? To put it in two words: You're wrong.

Our culture, our society, our lives are no less fucked up than the Taliban. Until we unfuck them, we have no moral right to change others, either by force or coercion.

I lie naked next to Ms. K. I lick the back of her neck. Sliding downward, I use my tongue to trace the railroad of her spine. Ever southward, I reach the end and continued licking, deep in the dark crack. Before zeroing in on the black hole of a target, I nibble along each cheek. There is a little red lump, a pimple, much like mine. I reach a long nailed hand toward the pimple and squeeze it between my thumb and middle finger. PAM! A foot snaps backward and kicks me on the back of the head.

"Ow!" I complain, "I was only trying to ease the puss out of your pimple."

"Ease the puss out of your own pimples," answers Ms. K. "If I want the puss out of mine, I'll do it myself."

I guess that's the whole point, huh?
ENDNOTES: [Thanks to your protests, sit-ins, marches and church burnings, there are no longer length restrictions at MRR. All power to the people! Yeah! Still, visitors to my website: www.freeyellow.com/members2/seidboard/index.html, or subscribers (email to: MykelB@ix.netcom.com) will receive a few extra endnotes.]

—> Larry Sulkis (Sulk@compuserve.com) is the guy who wrote the original email message quoted extensively above. I don't know much about him except that he's a pretty good writer and... he's right. You might want to tell him what YOU think.

—> Did I fuck up? dept: A while ago I recommended something called THIRD VOICE. I thought it was a kind of web graffiti, allowing you to post your comments on other people's websites. Sounded like a great globalism buster. My pal Rich Macklin, however, got an e-message that makes it sound more sinister. Here's an edited version. I'll let you decide.

Third Voice is a shill service to let corpora-

tions monitor you. Basically T.V. runs a message base service... They want your demographic data, which they get when you sign up. Thereafter, if one is reckless enough to use this devious software, T.V. gets a list of every site you click on, forever... Third Voice then sells this list of sites to advertisers.

According to this page:

<http://www.thirdvoice.com/about/terms.htm>

They don't want anybody to say anything that's "unlawful, harassing, libelous, invasive of another's privacy, abusive, threatening, harmful, vulgar, obscene or otherwise objectionable." That doesn't sound like secret e-graffiti, or even free speech.

Besides this profitable and resellable list of every site you click on, Third Voice... gets a complete database of whatever comments or messages anybody posts via T.V. That is, if somebody posts Mykel's article, or even a link to it, "on top of" some corporate site, it won't be on "starbucks.com" or wherever, but only on the T.V. server. T.V. could then offer such info to Starbucks, who could demand from The Feds that T.V. tells them who posted it.

Summing up, it's mainly a Trojan Horse, like being a Nielsen family without getting paid for it—and wiretapped to boot.

—> So if you don't like THAT website dept: I lost track of who sent it to me (Irwin?), but there is a new service at: <http://dogdoo.com>.

Pink Flamingos style, they'll send:

One fresh canine bowel movement delivered anonymously to any address in the world!

More than that: Each PooPoo Package is mailed anonymously in a small brown parcel package. Each bowel movement comes heat-sealed in a cellophane bag and is elegantly wrapped in crepe paper requiring your victim to actually handle the turd in question as they unwrap.

That's one company where I certainly would NOT want to work in the shipping department.

—> Best comment about my new column header dept: Ryan writes: At least in the old logo in MRR you had a horse between your legs. Sorry, I couldn't resist. I only wish more people couldn't resist.

—> First Eugene, then The Mission, then The World dept: Edward, a fellow member of the bisexual-list emailed me a clipping about Eugene Oregon. Considering similar moves in The Mission in San Francisco, and strange goings on in Starbucks, this could be the start of something big.

The popular resistance started last August with a broken restaurant window, and when that was repaired, another, and another. Then came the literature castigating "yuppie gentrifying scum and their BMWs parked outside." The Blair Island Cafe closed its doors late last year.

A flyer posted near the vacated site reads: "It is possible to build and maintain a very strong and self-empowering resistance to the pioneering genry... through individual and small group actions." It urged, "Resist the urge not to litter. The health and diversity of our neighborhood depends on it."

A key element of the anarchist agenda is the rejection of the traditional 40-hour-a-week job, consumerism, and the resultant environmental devastation, that such jobs support.

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John Zerzan, a Eugene anarchist writer, lives in a housing co-op and pays the bills by doing yard work and child care. Tim Lewis, a local videographer who has been sympathetic to the anarchist movement, co-founded the activist cable access program "Cascadia Alive" and does odd carpentry jobs. Before he married, he lived in a warehouse housing co-op where the rent was \$100 a month. He got his VCR from a dumpster.

"There's obviously a lot that needs to be dismantled. You've got to start by taking back as much as you can of your life...rely on yourself and your neighbors rather than the state and institutions," said 17-year-old Eric, a member of the Black Army Faction who declined to give his last name. "School is just a place where you're being coerced into this life of a yuppie workaholic."

—Speaking of Starbucks dept: I've been disappointed in the lack of response to my TARGET STARBUCKS proposal. The website: http://www.delphi.com/target_starbucks/ start/ gets a lot of readers, but few posts. Come on buckaroos. The long march starts with one step.



I woke up with a fever and tonsils the size of eggs, and realized that immediate preemptive action had to be taken, or this was it, I was facing the end. So I told the Boy I needed space. And time. These were my demands, small and attainable things. How's that for original? But truth, I argue, is more important than originality—though they race pretty close. And it *was* true—I was beginning to forget what I was like, not having spent enough time talking to myself. My rituals were turning into abbreviated, uncomfortable gestures. Bills and photographs, sacred and profane, mingled on the new desk that I scavenged from right in front of the house, painted blue in the back yard, carried upstairs, and ignored.

The next day, at work, I told my boss I was no longer able to think clearly enough to assess the damage on bargain CDs and had to go home and nurse myself back to health. I walked out and realized I was heading in the wrong direction. Soon, I had stumbled onto the Boy's doorstep. No one answered. Fine, then I would go home. I had an errand to run at Mission Records, and the house was just on the way. I started heading down the street to the record store. The sun was merciless, my head was pulsing, sweat ran down my temples. As I walked by, old men's low murmurs sounded like purring, like real small animal noises. My fever was on the climb. A block down I turned and walked back. Maybe, he was at the diner. It was the right time of day, sort of. I walked back, dragging my head behind me. Not there, of course. This stalking

business, I thought, it takes a lot out of you. I'm not very good at it, either. Stocking...yes, that was it...I decided next that, being sick and exhausted, I ought to take the opportunity to look for fishnets and shoes at the giant thrift store.

In Thrift Town, as I tried on sneakers, an old lady was murmuring to herself in the aisle, sounding not like a mammal, but a domestic bird. The chirps turned into phrases as she got closer.

"Oh Madonna. Oh Mother of God. Goodness. Oh my." These entreaties, torn so gently from an old lady glossary of epithets, caught my attention. The stooped little figure was crouching by the wall, scanning the floor and pacing back and forth.

"O father in Heaven..." she began, helplessly. She looked at me, finally. "I've lost my earring," she said, holding out a gold monstrosity in her wrinkled old palm. "The other one. I've lost it. I can't see it." Her voice was shrill—it was obvious she wasn't going to hold up much longer. On my hands and knees under the rack of pink tanktops, I scraped the floor, and found a small rubber cowboy, but no earring.

"Here you go, have this," I said helpfully, handing her the cowboy. This seemed to throw her deeper into a panic—"Oh! Oh!" she began to gasp, as I made my escape.

Later, the Boy called on the phone to tell me about his day.

"I bought shoes today," he said, stealing away my story. "At Thrift Town. Then I went to Mission Records, to talk to Chris."

"But he wasn't there." I added. Dammit. I told him I had done all the same stuff, about half an hour later. Turns out I wasn't such a bad stalker after all. My timing was just a little off. I had the general idea. Turns out that we were still sharing space whether I liked it or not—it was just time that could keep us far enough apart.

Happy Birthday

It just goes to show ya, there's something to be said for stalking. The best friends, at least for a person as reclusive as myself, are stubborn assholes who refuse to let themselves be dismissed.

Gina and I have the same birthday. We missed the childhood years, and met when she was 16 and I was 15, in Chemistry class. We have spent the ten years after that watching each other make mistakes.

From the beginning, she always dealt in moral absolutes more than I did. These never seemed to be theories—they were rules, undecided rules that were nonetheless very firm. I was the one more frequently convinced that I was right, when we argued late at night at Dave's or in the little a-frame house on Clarke St. But some years later, after life had done its thing, my theories suffered paralyzing blows, while her rules remained more or less intact.

She also, notoriously, wore her heart on her sleeve, inspiring in me an instinct, when we were younger, to protect her, and the big doe-eyes don't help. In fact, as the years have proved, she is very strong, and it shows far beyond the blackbelt. It was honesty, that I originally mistook for weakness. I was no stonger, just more arrogant. She tended to catalogue her emotions visibly, where they

could be scrutinized. At least by me.

Gina, like the ladies in the all-woman clinic where I get Pap smears and cold medicine, makes the world the sort of place where I can afford to act masculine. By this I mean, I can neglect people I love, by refusing to call back or show affection except when inspired. I can become absorbed in my own projects at the expense of other people's emotional needs. I can be cocky and forceful in my opinions and expect people to understand that it's not because I have something to prove, not with malice. These aren't good things to be, necessarily, but so it goes. I don't get the feeling, common enough from the world at large, that I'm not just being a jerk, but also breaking unspoken behavioral codes.

She left a boy once, because he said that, under certain circumstances, he might cross a picket line.

"I know there's some indoctrination there," she sighed, referring to a family history of labor organizing, "but what can you do?" And granted, a person ought to question beliefs like this, but with too much doubt we get enmired in confusion—we lose our bearings. Women are taught to bend easily, to happily dissolve into fog and seep into someone else's cracks. I see so much flexibility these days, no one seems to be able to believe anything at all. If we had to really get out in the street and fight for something, Gina would go all the fucking way. And of course, we do have to fight for things, so that's what she does.

She certainly has done things to compromise her own beliefs, but unlike me, she never was tempted to change those beliefs in order to excuse it. Instead, she faced the excruciating process of admitting she was wrong. One of these mistakes took its toll on me, and we spent our birthday apart that year. After half a year or so, when she discovered how big a mistake it was, she called me up, asking for forgiveness. I was very impressed, but stubborn, and fortunately, so was she. She wouldn't leave me alone, until I cracked, and then she laughed at me and said happily, "You are never going to get rid of me now, you realize." And I never have.

Gina called me up a few weeks ago asking for my help setting up a punk show as a benefit for the Prison resource center where she works. I realized that this same girl, who used to fall off the couch when she was taking an afternoon nap, with the crazy laugh that makes people stare and then fall for her, would have come along no matter what. If we didn't meet each other way back then, our paths would have intersected in a hundred places, as if the same list of trials and obsessions was handed to us at birth.

We could have both been so distracted with our projects, we never spoke to each other again. We could have both been proud when things were rough and refused to speak to each other again. We could have suffered when the other's suffering was too acute to pay attention. Instead it was staggered, so we always seemed to have a little perspective, a little space. Though we ended up in some of the same strange places, our timing was always a little off.

Contact me at arwenc@mindspring.com.

C O L U M N S



Hey there. My name's Guy, and I'm currently sat in front of a nice shiny new computer in Ikeda High School. 'Where's that?', I hear you scream. Well, get out your atlas, find Japan, find Nagoya city, then go north to Gifu prefecture. I'm in a small commuter town, with more than a few paddy fields. In fact, translated, Ikeda means 'pond' and 'paddy field'. It's not a hotspot in terms of just about anything at all, really, but I like it anyway.

I'm here in Japan as part of the Japan Exchange Teaching (JET) program, along with about 600 other people from England, and many others from the US, Canada, New Zealand, Australia and various other nations. My job is to help the Japanese English teachers out with their lessons, and bring across a little bit of the culture from my home. Naturally, being punk rock, I don't have much in the way of love for the culture of my home nation, so that part of the job hasn't really been exploited yet.

First of all, I'd like to tell you a little bit of what I now know about Japan. I'm not an authority on the place, but I've found out some stuff that might prove to be interesting to you. Let's start with some facts about the size of the place and population. Japan is roughly the size of the state of California, which I'm told is bigger than England. This might seem pretty big to some, but when you take into account the fact that the population is 120 million people, and that only 17 percent of the land mass is capable of being used for habitation, agriculture, etc., then you can start to get an idea of why land is so expensive to buy, rent etc.

As far as politics is concerned, I haven't really done much research, but I understand that the parliament here (the Diet) is split between two parties, so there's no majority party. The Socialist party was in power a few years ago (whether it was real socialism or fraudulent British Labor party socialism, I'm not sure), but following its sluggish reaction to the earthquake in Kobe, and its following humanitarian crisis, it lost power.

The Japanese attitude to foreigners (or gaijin) is a mixed one. When walking around my town the expressions on the faces of some of the older people in particular are very hard to comprehend. Sometimes it almost looks as if they are afraid. Other times they'll give you a great big grin, and call 'good morning' (ohayo gozaimasu!), or 'good day' (konnichiwa!). You see, up until the last couple of centuries, Japan had a policy of not allowing foreigners in at all, and it is still fairly new for them to see foreign people, particularly in

rural areas. I have a friend who is up on a mountain somewhere in Gifu prefecture, and the reactions he has had from the people there range from amusing, to downright bizarre. A couple of examples. He was walking past the room where school orchestra practice was taking place. As he passed, the music ceased, and a few people at one end of the room began to clap. Soon the clapping spread all the way down the room, and he received a standing ovation. Another time, he was just walking down a street where some kids were playing. Once he was spotted, they all ran inside and hid! Responses for me have not been quite so severe, as there have been foreign English teachers here in Ikeda for a few years now. Overall, I have found people here to be polite and kind, especially when they're patient enough to deal with my almost complete lack of Japanese skills. Before I came here, I had about 6 hours or so of Japanese classes in total. This meant that at first communicating the most simple of ideas was extremely difficult. These days things are much better. Thanks to some self study, I can now tell people that the book is on the table, and that I'm not going on a business trip to Kyoto.

Learning the Japanese language is not an easy affair. I've only done a few chapters of a basic text book so far, and I've learnt how to say a few basic phrases that have actually come in useful in my wanderings around this mad place. However, if you want to learn how to read Japanese, that's another thing. There are two standard phonetic alphabets, consisting of around fifty characters each, that operate on syllables, like 'ka' 'ki' 'ku' 'ke' 'ko', instead of 'a' 'b' 'c'. One of them (hiragana) is used for writing Japanese words, and the other (katakana) is used to try and write down foreign words, like English and French. I say 'try', because Japanese does not have all the same sounds as those found in English. For instance, it doesn't have the letters 'L' or 'V'. This means that working out what is meant by a word in katakana is no easy task.

Take for example the word 'su-chi-mu', written on my iron that I have at home. Any idea what that might mean? Me neither, until I said it a few times, and worked out that it probably meant 'steam'. I thought I was doing really well when I'd finally learnt some hiragana, until a Japanese friend at work told me that it's something that your typical seven-year-old knows. Then you find out that the two phonetic alphabets are the easy part of learning to read Japanese. Japanese writing borrows heavily from Chinese writing at times. The characters they borrow are called 'kanji', and like Chinese, often have several different readings, depending on the context. There are around 20,000 of these babies to work through, but you can get by in day-to-day life with a couple of thousand.

On a bureaucratic level, being foreign is not so good. There are forms to be filled in, and lots of other stuff to do. The gaijin identification card must be carried at all times. If your family comes from outside of Japan, but you were born in Japan, you are still considered by society to be foreign, and not allowed to vote, due to the perception that Japanese

blood and heritage is very pure. Furthermore, I have read that should your language skills progress to a high level, and you are talking to a typically conservative Japanese person, feeling insecure, he or she is likely to do or say something that will remind you of your inadequacies, and the fact that you are foreign. While this isn't exactly xenophobia, it seems pretty close as an attitude, to me.

Punk rock in Japan? I've heard kids at my high school playing your typical Fat Wreck-style stuff from time to time, but nothing that sounded like it was really intent on smashing the state. When I first arrived I was given a flyer for an all-day festival in the nearby Gifu City, but couldn't go. I've since seen flyers for the same sort of thing, and for other touring bands over from the US. There are record shops around that stock old and new punk stuff, second hand, most often, and reasonably cheap. Being from the UK, things don't seem so expensive to me, compared to the shock experienced by most North Americans or Australians.

The Japanese, as you may or may not know, have an extremely complicated etiquette system, and some things have to be done just so. For instance, the back left seat in a car is the position of honor, and the back left (as you look in) spot in an elevator is also the position of honor. There are also guidelines on the giving of gifts, something which is considered extremely important to Japanese people. A few days after I arrived in my town, I went to the local flower and plant shop, as I'd noticed that they had bonsai for sale. I tried to ask how much the trees were, but instead the owner invited me inside for some tea, and later on, he attempted to feed me some small silver fish. I'd already tried to explain my vegetarianism to people in Japan before, and this time the confusion was no different. I managed to communicate my desire not to sample any of tiny delicacies finally by pointing at the fish he kept in his tank at the side of the shop, and making general negative body language movement-type-things. It was hard, but I think he got it in the end. After about half an hour of my shit Japanese, and the shop owner's severely limited English, I decided it was time to leave, and give it one last try to get myself a bonsai tree. On the way out, I pointed to a tree, and did my best to ask how much it was. The man came out, dusted off the pot, and gave it to me for free. Then he went over to some more trees, picked a smaller one up, and gave me that too. As a Westerner, the idea of getting something for nothing was pretty damned confusing. So I went home, unsure of what to do. Back at home I dug out some extremely cheap postcards and stationery from my hometown in England, and went back to the shop to thank the guy. I gave him my meager gifts, and he gave me more stuff. This time it was a hibiscus flower, in a pot. This was confusing. How long would this gift-giving thing go on for? Who's meant to give the last gift? What else would the guy give me? Where would it all end? Vegetarianism is not a widely understood concept in Japan, to say the least.

This is strange, as up till the last 100

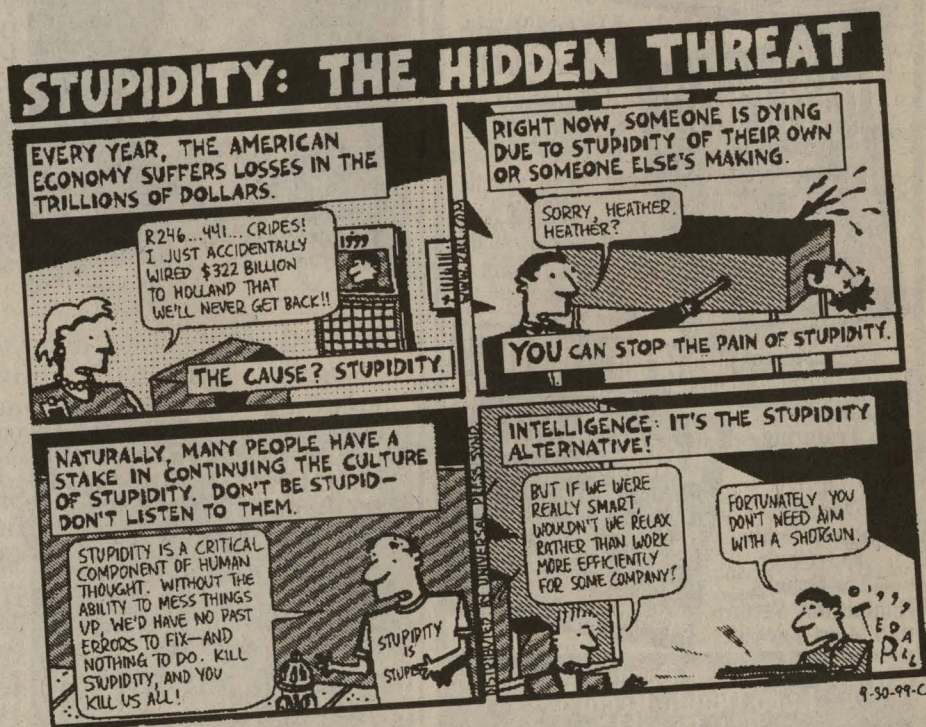
columns

years or so, the whole place ate mostly vegetables and a little fish every now and again. There was actually a period when the Emperor enforced vegetarianism by law; anyone who ate meat got the death penalty! You can explain to someone in a restaurant, like I did the other day, that you can't/don't eat meat or fish. You can then ask whether what you're

eating has soup stock made from animals in it, and then find out that the sauce you've been using does in fact contain fish flakes. This is a common problem. I find that the best idea is to not eat anything, unless you can be totally certain that there's no chance of it containing meat/fish stuff, as people seem to think that unless it's a massive chunk of dead

animal, you won't mind.

Okay, that's what I can remember of my first few weeks in Japan. Thanks for reading. Should you have any questions, or want to get in touch for any reason, my e-mail is 'punkgeezzer@hotmail.com', and my postal address is '10 Tsubaki Biru, 1433-6 Rokunoi, Ikeda-cho, Ibi-gun, Gifu-ken, 503 2425 Japan.'



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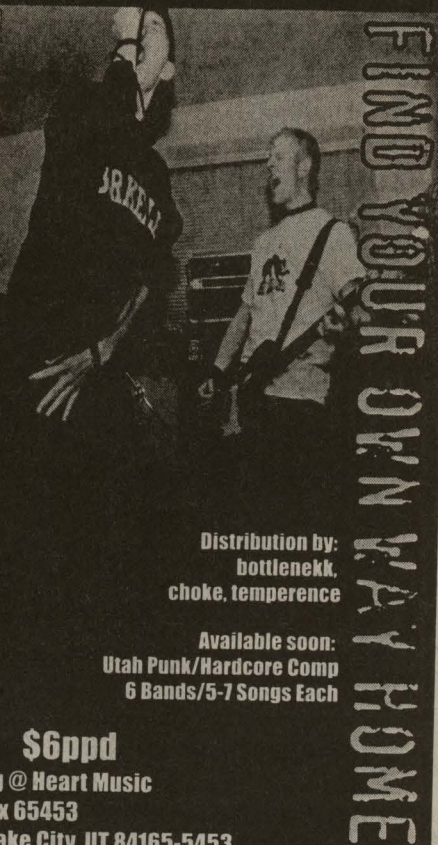
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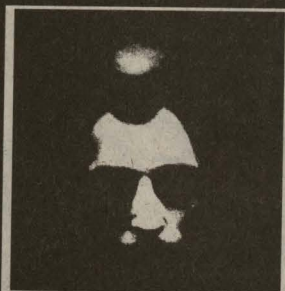
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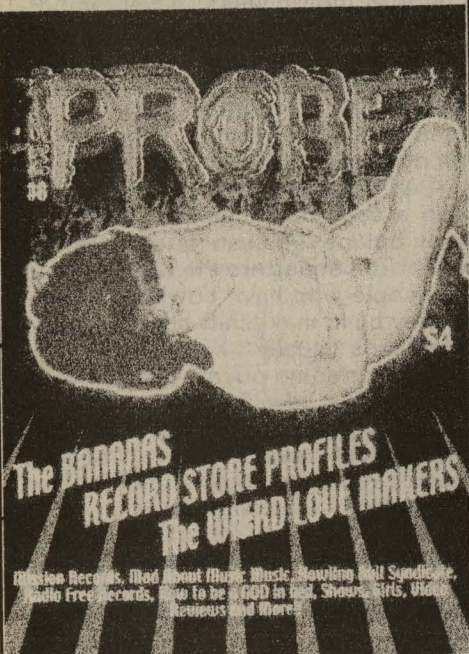
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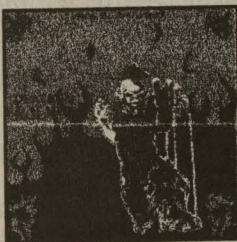
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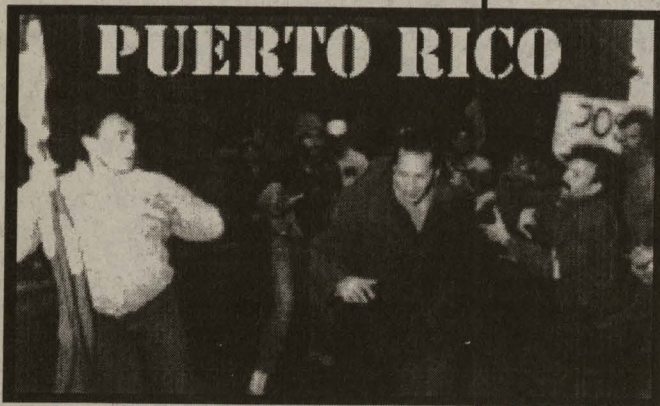
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PUERTO RICO

The Punk/Hardcore scene in Puerto Rico came alive during 1987-88. At the time gigs took place in people's homes. There were many occasions in which shows were ended by the cops.

By 1989 the scene had found a fairly stable place to play. That place was Steps in Rio Piedras. The shows that were held there usually were packed with several hundred people, ranging from metal-heads to punks and skins.

Around this time a small label from Connecticut (USA) called Computer Crime Records released 7"s by both **SHAM PAIN** and **GOLPE JUSTO**. They also released a 7" compilation with bands that existed during that time, called "House Arrest".

A little later a band called **FOBIA ESTATAL** also released a 7" on their own label, Fuera de Orden Rekords. Steps demise happened during early 1991. After Steps closed, shows occurred in whatever place was available. From 1993 to 1996 the scene was pretty much dead. Rivalries and divisions almost completely killed our scene.

Fortunately, by 1996 things were starting to look up again. Today bands keep forming and searching for places to play. A couple of bands have even released new material, they are: **COJOBA**, **ACTITUD SUBERSIVA**, **GOLPE JUSTO**, **LA EXPERIENCIA DE TONITO CABANILLA\$\$**, **LOS ESPECTROS**, **PUPPET BREAKFAST** and **DISCORDIA**.

These bands have released or are about to release more recordings, so write to them if you want updated information. Most bands considered part of the underground scene play political music in a punk or hardcore (old and new school) vein. There's a small, but growing Straight Edge group represented by bands such as **TROPIEZO** which play 80's Hardcore.

The Puerto Rican scene is not

only alive in the San Juan/Metro area. Ponce, a big city in the southern part of the island has also had a scene for the same amount of time as the metro area. Most shows there take place in a small pub called Papa Pepe. Here, most bands play HC and Oi! Some of them are: **ABUSO DE PODER**, **DIO SIMPLE** AND **MENTE OI!**

I should mention that **Odio Simple** has released their first demo through Justo Records. Guayama, a small town near Ponce has a small, but growing scene mainly into punk rock. Some of the bands there are **Distorcion Rebelde** and **Lo Abstruso**. I suppose every town must have at least one punk.

There are a couple of 'zines being published that are pretty consistent. There's **'Zine Verguenza**, which deals mainly with anti-imperialist and the islands punk/hc scene. Complete with interviews and world-wide contacts in order to get it send \$2.00 (post paid) to Cojoba's address below.

There's also **Boricuas Bestiales**. This is more about ska music and the international scene. The 'zine is free. To get it write to: Calle Interamericana 250, University Gardens, Rio Piedras, Puerto Rico 00927.

There's also a 'zine being published in Guayama by **Distorcion Rebelde's** vocalist. It's called **Volatil**. To get one send \$2 to: Tito/ Calle Genaro Cautino 128 Oeste, Guayama, Puerto Rico 00784.

A skater-punk called Samuel does what we call **Mini Books**. They're actually really thick xeroxed 'zines that deal with anarchist stances, animal liberation, civil rights and anti-work issues. Great for debating since you may or may not agree with everything you read, for example, should marijuana be legalized? A simple yes or no isn't the answer. Newer 'zines include **Sangre Unida** (Ave. Universidad 54, Apt. 4B, Cond. Vieras, Rio Piedras, Puerto Rico 00925), **Napalm Sunday** (Ext. San Jose E18, Aibonito, Puerto Rico 00705), **Una Sola Escena** (Bo. California, Buzon 4172, Maunabo, Puerto Rico 00707 gerryblood@hotmail.com) and **Factura No Pagada** (HC 02 Box 4788, Guayama, Puerto Rico 00784). These 'zines are in Spanish although some of them have some articles in English.

As for political action groups, there are many, but they are outside of the scene. Nevertheless, many people from the scene are members of some

of these radical groups or at least contribute to their causes. A very important issue in Puerto Rico has to do with the liberation of Puerto Rican political prisoners (men & women) held in jails in the U.S.A. for pursuing our island's independence. Puerto Rico has been a colony of the U.S.A. for 100 years.

As for as I know, there's always been a squatter movement in Puerto Rico, but never associated with the punks. The squatters I'm talking about are people who have nowhere to live, so they build makeshift houses on unused lands usually owned by the government or some private company. Of course, they always end up getting thrown out by the police while a couple of bulldozers run over their homes. These people are known for defending themselves until the end.

With the problem of neo-liberalism has come further destruction of nature with projects such as **Tren Urbano** (Urban Train), **Superacueducto** (Superacueduct) and many new expressways planned to be built throughout the island. The privatization of national enterprises without the consent of the Puerto Rican people (viva lo democracia) already has produced mass unemployment which threatens to rise steadily.

Another problem the Puerto Rican archipelago (Puerto Rico actually consists of 4 main islands without counting the smaller ones!) faces nowadays is the U.S. Marines. The Marines took over a great part of the island-town of Viesques about half a century ago and since then have used this land to practice with missiles and projectiles that use uranium, among other lethal chemicals.

As a result of these maneuvers, an innocent man was killed not long ago. A missile hit the wrong target (hey, if it happened in Kosovo, why not in Puerto Rico too?!). Besides that and for some strange reason many people in Viesques are suddenly dying of cancer. The government says it is working in Washington, DC insisting that the Marines do not use live ammunition in Viesques... Let's see what happens.

Here are some more addresses so you can get in touch with us (it's ok if you write in English):

Samuel Calle 25 z1#1 Ciudad Universitaria, Trujillo Alto, P.R. 00976. He distributes material, he plays solo in his experimental noise projects, the latest one called **Guerra Eterna**, he publishes the coolest "mini-books" and who knows what he'll do next! You can read his articles in almost every local 'zine.

Calin 123 Calle Marte, Isla Verde, P.R. 00979. This guy distributes tapes, vinyl, l and cd's from around the world at cheap prices. He is also a regular



contributor to local zines.

Cojoba/Sham Pain/Anaconda Recs. Taina/ Calle 7 C 19 Metropolis, Carolina, Puerto Rico 00987. At this address you can also find music from other local and foreign bands and also the 'Zineverguenzo. Cojoba has just released their second tape (Vienen por Nosotros) and has appeared on a couple of compilations. Sham Pain has an unreleased demo at the time, all their past recordings have been sold out. With Anaconda Recs. you can find the latest recordings by Lacteos and Puppet Breakfast.

Actitud Subversiva Felix 69/ Calle Polaris FQ-10, Irlanda Heights, Bayamon, P.R. 00956. These guys have released two tapes of melodic and political punk rock, their latest being "Ni Tu, ni Dios, ni el Mundo". You can find them in compilations such as Hardcore Sin fronteras from Argentino.

Golpe Justo B.B./ Via 22 ML-26, Villa Fontana, Carolina, P.R. 00983. This band plays NYHC and recently released their CD "Hecho en Puerto Rico. You can write them if you'd like to hear more about the skinhead (C.P.P.R.) scene in Puerto Rico. B.B., the singer, also distributes stuff and manages Justo Records, where you can find recordings of some local HC bonds.

La Experiencia de Tonito Cabanilla\$\$ Colle 1 #9 Urb. Cantizales, Rio Piedras, P.R. 00926. This band plays, us upbeat punk. They released a cassette about two years ago and have now re-released it in CD format.

Lopo Drido Juanko/ PO Box 3277 Amelia Contract Station, Catano, P.R. 00963. These guys play punk reminiscent of old Spanish punk bands such as Eskorbuto. They have two tapes out.

Puppet Breakfast Manolo/ Calle Jaguas 71, Urb. Milaville, Rio Piedras, P.R. 00926. Groovy hardcore, kinda grungy with lots of screams. Their lyrics are in English.

Distorsion Rebelde Tito/ calle G. Cautino 128 Oeste, Guayama, P.R. 00784. They also do Volatil 'zine. They play mid-fast tempo punk rock with anarchist lyrics.

Odio Simple Cuco/ Las Delicias Sec. 2, Calle 13 BC 1 Q1, Ponce, P.R. 00731. Skinheads from Ponce playing Oi! music. Send \$7 for their demo, which is absolutely great!

Mente Oi! Rolando/los Caobos Calle Caimito 3091, Ponce, P.R. 00731. More Ponce skins and punks playing Oi! The new band on the block!

Tropiezo Javier/ Colle D (ste #J-5, Ciudad Universitaria, Trujillo flto, Puerto Rico 00976.

Los Espectros Miguel/ PO Box 3933, Garden Branch, Bayamon, P.R. 00958 These guys have been playing

some great punk rock since the mid 90's. You must listen to their new tape!!

Here are some more bands you can get in touch with:

KONFRONTOZION GUILLO/ PO 130X 193076, San Juan, PR 00919-3076. La **GONORREA ROBERTO/** PO BOX 5509, Ponce, PR 00733. **PODEMOS SER TUS HEROES FLEX/** RR 02 130X 5671, Bo. Arenas, Cidra, PR 00739

If you would like to hear many of these bands you can order a D.I.Y. compilation called 'Zineverguenza 7.5. It has 12 bands and costs \$2 (in the USA) \$3 (World). Write to the address under Cojoba. Feel free to write any of us. Answer guaranteed!!



This is something about the HC/ punk scene in Monterrey.

BANDS: At the moment there is about 15 active bands in the scene. The first called **RASH**, is a band comprised of 3 youth who play melodic punk. They're are involved in a deal and are produced by Reacciona.

Another band is **AGAINST**. They play brutal hardcore with sxe subjects. They recently have released a home-made demo (Toño Sosa, Roble 1812, Col. Talleres, Monterrey, Mexico). We continue with **TRAUMA**, they released

a tape called "Sueños de un Verano Irreal" in 1997 on the Grabaciones Congaleras label. It was not a recording of good quality but the effort was made. They plays melodic hardcore like NOFX.

In 1998 they participated in the compilation "Got Punk?" which was released on the label Broken Ear in Sacramento, CA. They are 4 boys who have been involved in the scene for some time. Previously, they have played in other bands and at the moment they are recording more professionally in order to release a CD in independent form. (Luis Moreno, Apartado Postal 504, Suc K, 64441, Monterrey, Mexico, trauma99@lettera.net).

SENDERO has released a tape with 6 songs called "La Escena" thru the label Grabaciones Congaleras. The title of the tape is about to improve the punk scene, whose label also will release it in a ep7" projected to be available in September 1999, in a special edition of only 300 copies, each one with a different cover.

They play '80's hc with incisive, political and expressive lyrics. It is worthwhile to see them live (Daniel, Circunvalación 7121, Riberas de la Silla, 67116, Guadalupe, NL. Mexico). We go now with **DISOLUCION SOCIAL**, the first punk hc band that arose in the city that 1988. To date they have 2 tapes, the first of 1989 called "A la Carcel con Lombardo" (out of print) and the other is called "Nuestra Imagen Actual" from 1993. reissued last year by the label Yori Records. They also released an EP called "Vida Inutil" in 1991, now out-of-print. At the moment they're recording new songs for a new album. They're the most well-known band internationally. We continue with **PLAN 9**, they play pop punk, had a





good time with topics about strange things with much influence of THE MISFITS, they in fact participated in one tribute to them called "Here comes the dead" (M. Paz, Piñon 2916, Villa Los Pinos, 64770, Monterrey, México, plan_nueve@hotmail.com). Another they're **CONTRAKAOS**, who also play pop punk with energy and power, they don't have an official recording even but they have many songs in order to release a recording for these days, just they are looking for a label that supports them.

We go now with **ALCOHOLIC YOUTH**, who play political hardcore with a social message, they don't have a recording. A very new band is **WORLD STRONGEST MAN**, I just know that's they're sxe band. Other bands also new are: **NO RESULTO**, **VICTIMS OF CHANGES**, **NIHIL XIX** and **HYMEN**. An old band are **MADRIZA SALVAJE** who have been playing from 1994 with several

INDEPENDENT LABELS: Are **MARCA PATITO** dedicated to publish music of punk, hc and ska bands, who did begin activities with the edition of the tape "¿Sexo debil?" of Argentinean punk band **PENADAS POR LA LEY** in 1998. (MP, Damian Domínguez, Apartado Postal 2971, 64001, Monterrey, Mexico). Continuing with **REACCIONA**, which published 2 tapes this year: the edition in cassette in Mexico of the LP of **YOUTH AGAINST** (illegal + political hc from Chicago): "La Revolución de los de Abajo" and the cassette of **FORMER MEMBERS OF ALFONSIN** in order to support their July 1999 tour thru Mexico. The next project of this label is a compilation in cassette and LP of local bands that it is called: "Despierta y Actua Vol. II" with bands like **SENDERO**, **AGAINST**, **NO RESULTO**, **RASH**, **NIHIL XIX**, **VICTIMS OF CHANGES** and others. (F. Lozano, Apartado Postal 1946,

SION MINUSCULA (pop punk from Matamoros, a band from a near city), **DR. PLASMA**, and **CONTRAKAOS** (<http://www.geocities.com/Area51/Quadrant/4742/plasma.html>). **MOSH HARD RECORDS** is a new label that debuted recently with the tape of **BUBBLE GUMMERS**, MH is also a zine that's come publishing from 1990. (F. Rodríguez, Urano 1409, Nueva Linda Vista, 64110, Guadalupe, NL, Mexico, <http://members.tripod.com/~moshhard/moshzine.htm>, villano@n11.telmex.net.mx). Now my label **GRABACIONES CONGALERAS**, beginning activities with the **TRAUMA** tape in 1997, after a time, continue their second production with tape from **SENDERO** this year. Will continue the edition of this tape but in an ep7 limited to 300 numbered copies and each one with different cover. The following projects are to work in conjunction with other labels.

COLLECTIVES: Exists only a collective is called **COLECTIVO EN PIE DE LUCHA**, and they organize gigs, meetings and marches. They also publish a zine of the same name.

FANZINES: They are the mentioned previously like **En Pie de Lucha** and **Mosh Hard**, they are also **SUB-KOMYX** (Salvador Gonzalez, Apartado Postal 2658, 64000, Monterrey, Mexico) and mine that it is called **PARAFERNALIA DEL SUBSUELO**, that is an info-zine in spanish with interviews, articles and columns about the hc



members, the original line-up release in 1993 was split EP (possibly even available thru Reacciona) with another band of that time: **ATROZISTEMA**. They play punk rock with political lyrics. They have are at the moment planning to release an album tape with Yori Records. More bands pop punk: **AGRESION INTERNA**, very active like from 1996, with a homemade demo, **BUBBLE GUMMERS**, they recently release a tape with Mosh Hard Records, called "Tan lejos de mi," pop punk like **SCREECHING WEASAL** or **THE QUEERS** with lyrics about parties, beer and brokenhearts (<http://members.tripod.com/~bubblegummers/bubble.htm>, thebubblegum@hotmail.com). There's also **DR. PLASMA**, Californian pop punk. We finished this recount with **MORBO CORE**, hardcore band, had a good time and play punk hc with parodies about recent, general culture and pop songs topics.

64001, Monterrey, Mexico). Another label is **YORI RECORDS**, this label begins activities originally in 1991 in Tampico, with several productions (all in cassette) to the date: **AQUELARRE**, "Un Motivo Mas" **LA CONTRA**, "Un solo Mundo," **LOS DE ABAJO DE MADERO**, **MUERTAS**, "¡La carne muere, las ideas no!", **RADICAL SISTA**, "Radical." The current projects are works in coordination with other labels and publish the new cassette from **LA CONTRA** and the tape from **MADRIZA SALVAJE** (YR, Alfredo Espinosa, Apartado Postal 1795, 64000, Monterrey, Mexico, yorix@hotmail.com). Continue with **PLASMA RECORDS**, label relatively new, but very active, they at the moment released a compilation CD-R called: "Plasma Compilation Vol. I" with the following bands: **BUBBLE GUMMERS**, **PLAN 9**, **AGRESION INTERNA**, **PLAYMOBIL**, **DIVI-**

punk scene, is free for the KDA-D mailorder clients, the bands/labels and participant columnists, is free because pay it with labels ads.

TRADE AND DISTROS: The labels mentioned previously trade their productions against the productions of other national and international labels, but first inquire. **REACCIONA**, **MARCA PATITO** and **YORI RECORDS** have distribution thru catalog. My distro is called **KITSCH DEL ALMA DISTRO** (KDA-D) and has catalog for \$1 with almost 100 articles between tapes, CD's, LP's, ep's, t-shirts, fanzines, etc.

I'm Mike Valladares, I have some years in this shit, some years ago I published a zine was called **MEXI-CORE** and my address is Apartado Postal 1879, 64000, Monterrey, Mexico, or kitschdelalma@hotmail.com.

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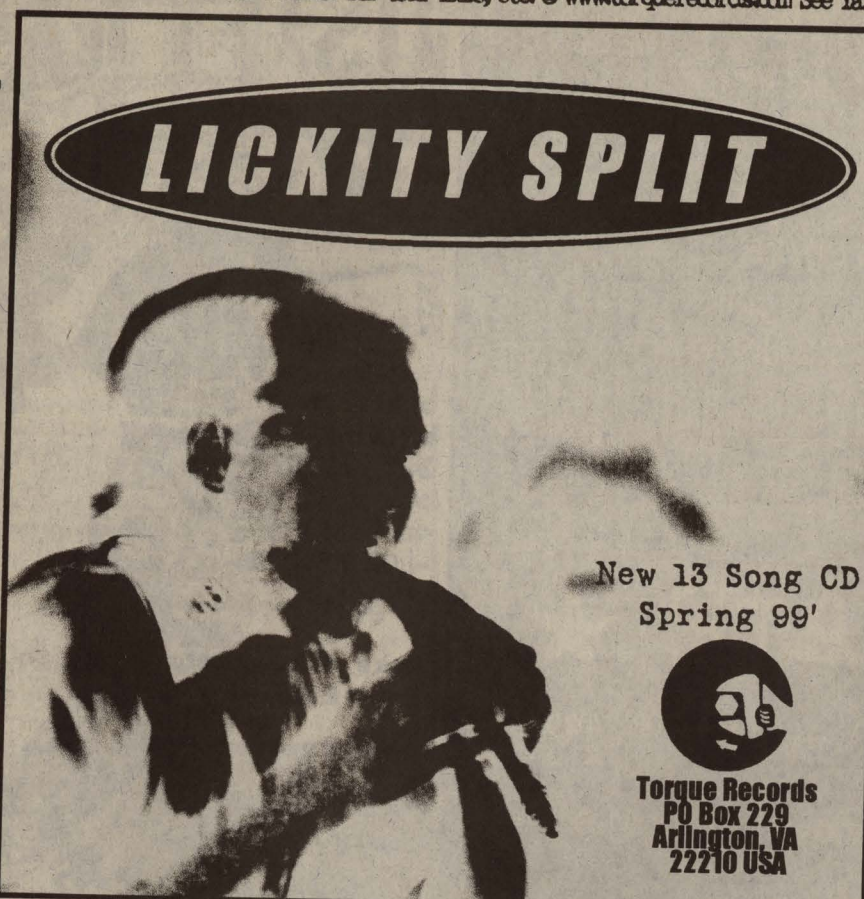
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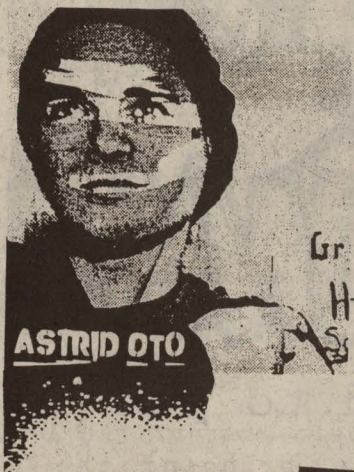
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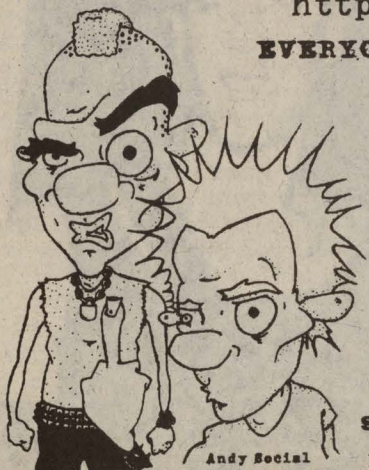
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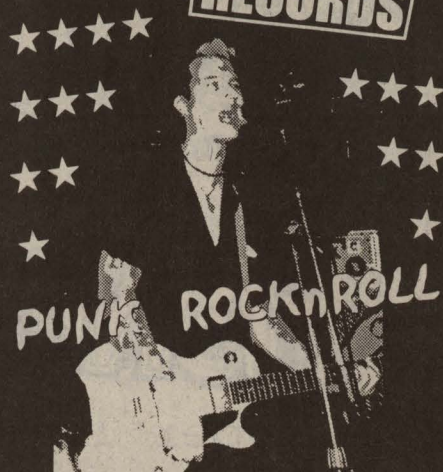
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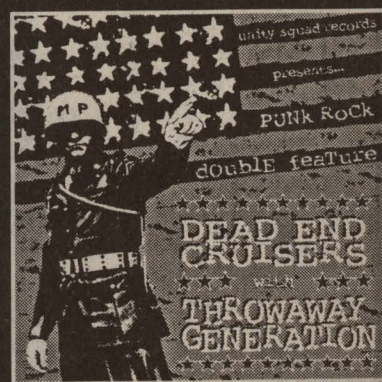
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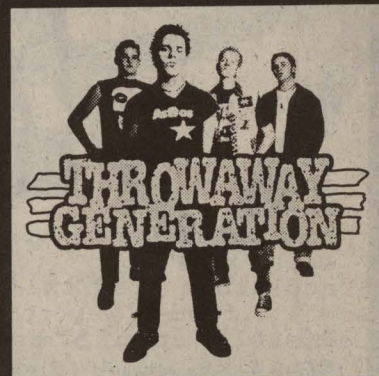
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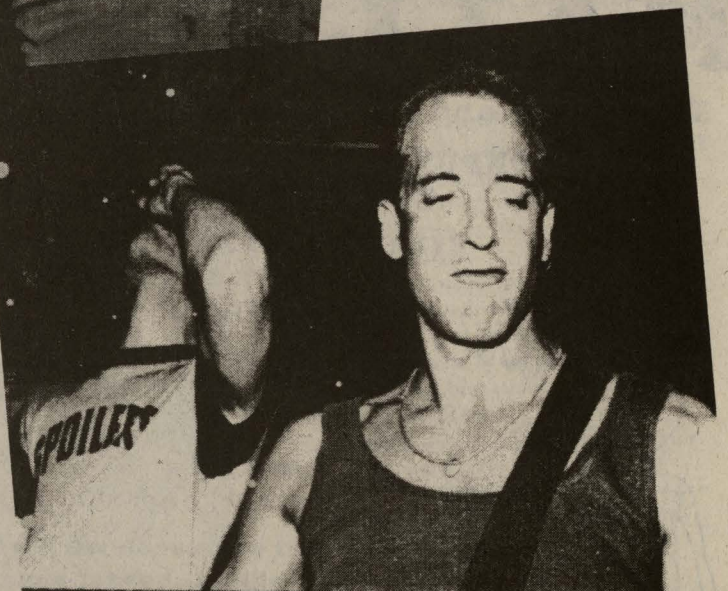


Flipper is a band that is hard to pen down

There is not much recorded information on them, and their sound is uniquely Flipper. Either your going to love Flipper or your not. Flipper does not seem to attract the "they're all right" fan. If you know Flipper you know what I am saying, if you don't, check them out. Flipper has a very healthy sense of humor, from their moniker, to their stick figure like fish of a logo, to their lyrics and album credits.

I find a way to bring the Sex Pistols into almost all of my articles, so here we go. When the Pistols found it appropriate to disband in San Francisco, early 1978, they lay seed to encourage, or to add new excitement to many bands. Among these band was Negative Trend. Negative Trend's singer, Rozz, was seriously injured while trying to be Iggy Pop. Rickie Williams was brought on as his replacement, also

bringing the band their new name, Flipper. This original line up also had Will Shatter on bass and Steve DePace on drums. Rickie was later replaced by Bruce Loose and Ted Falconi was added on as second guitar. Incidentally, rumor has it that Bruce Loose performed Jello's wedding ceremony in a graveyard on Halloween. Have no clue if this is true, just something I've always heard, and like I said, there is not much information



on Flipper available. Flipper started playing out and developing their sound. Their self proclaimed "Pet Rock", was very different to their contemporaries. In late 1978 and early 1979 American Punk Rock was becoming faster and faster. Flipper did not follow this trend. Their music was slower, hypnotic and very ambient. The bass line offered the melody that held an almost dirge-like chaos together. Feed back laden guitars and poignant lyrics became their trade mark. They had a different approach to their music and it worked. Subterranean Records picked up on Flipper and included them on an four-band sampler, SF Underground in 1979. Flipper's track "Earthworm" helped Subterranean make a name for itself. In 1981 Flipper put out it's first single "Love Canal" b/w "Ha Ha Ha" instant classic. Despite the

problems didn't evade them. A few more singles were released and another full-length album was recorded. Unfortunately, Flipper broke up before the album "Gone Fishing" came out.

Flipper was on and off again, ultimately Will Shatter died at the end of 1987 of a heroin overdose. Records continued to come out. The resurgence of punk rock shed some light on Flipper, they were being named as influences by bands like Nirvana. The band got back together without Shatter. It has been awhile since I have heard anything about Flipper, but who knows? Flipper records are still available, distribution sucks so you have to hunt them down. I even remember seeing a video of them a long time ago. They were sitting around being interviewed, along with some live stuff. I can't remember what it was called. Flipper Rules OK?

Discography:

- Love Canal b/w Ha Ha Ha (Subterranean, 1980)
- Sex Bomb b/w Brainwash (Subterranean, 1981)

Generic LP
(Subterranean, 1981)

- Get Away b/w Old L a d y

slower tempos, Flipper was etching out their place in punk rock, becoming very recognizable.

After a couple more singles, Flipper released "Generic", their first full-length album. This is a must have! The insert to this album is hilarious, and the songs are powerful. This was around 1982, I remember seeing Flipper and Bad Posture on a week night at CBGB's. Bruce Loose was amusing himself with a box of "Mr. Bubbles". The show was very funny. The bass and drums offered the only means of melody and rhythm, the guitars were totally improvised and at times annoying. Yet, I found it compelling. On a side note, the next day I saw the lanky singer from Bad Posture selling Chipwichs (remember those ice cream sandwiches with chocolate chip cookies) in downtown Manhattan on Broadway. My vision of punk rock stardom was shattered, I did not even by a chipwich. Flipper was very volatile. Drugs, money, and the usual

(Subterranean, 1982)

- Gone Fishing LP (Subterranean, 1982)
- Blow'n Chunks Cass (ROIR, 1984)

- Public Flipper Limited (live 1980-1985) (Subterranean, 1986)
- Sex Bomb Baby (comp LP) (Subterranean, 1988)
- Same Day b/w Distant Illusion (Subterranean, 1990)
- American Grafishy (DEF, 1993)

MaximumRockNRoll News

November 1999

Peabody Coal Continues to Destroy Native Americans' Land

The following speech was submitted by a Peabody Coal Company employee living in Big Mountain, AZ. For those of you who are not already familiar with the situation there, the US government, backed by a multibillion dollar coal corporation, is currently attempting to force thousands of native people off of the land of their ancestors so that it can be strip-mined for coal and uranium. It is of the utmost importance that we convince the government to rethink their decision before February 1, because that date is the final deadline for the relocation.

I am (name withheld of the coal miner). My maternal clan is . My paternal clan is . I live on Black Mesa and am an employee of Peabody's Black Mesa mining complex. I come before you today to speak about the impacts of the Black Mesa mine on my local community. This is where the coal comes from that is burned at the Mohave generating station.

My people are suffering many effects from the mining. When we wake up in the morning the horizon is thick with dust from overnight operation of drag lines that remove the top layers of earth to expose the coal. Blasting is frequent and frightening. Surface water sources have been poisoned or destroyed. Sites that were the sole source of sacred and medicinal plants have been destroyed by the mine.

The slurry line that carries coal 273 miles to the Mohave from Peabody is threatening the sole source of drinking water for communities in the area. Scarce water beneath the desert that has been there since the Ice Age is being depleted at the rate of 3 million gallons each day just to carry coal. Without water we cannot survive. Rena Babbitt Lane who is here with you today is one elder who lives on top of the slurry line but like so many others in the region has to travel 20-30 miles round trip each day to haul drinking water for her use and her animals.

Peabody has destroyed thousands of ancient Anasazi cliff houses, burial and sacred sites, Dineh cemeteries, sacred sites that continues to this day. Many of the Anasazi burial sites were not even covered up after removal of the remains.

Residents in the mining area have been jailed by the tribal governments if they try to prevent the destruction of burial or sacred sites. A great grandmother, Bah Begay had to watch as bulldozers unearthed the graves of her twin sisters and turned the site into a disposal area. Ataid Lake, another great grandmother was threatened with arrest and being run over when she tried to stop bulldozers from destroying a talking rock sacred to the Dineh people and from unearthing a site containing the graves of many Anasazi and Dineh. Mabel and Lucille Benally were jailed for trying to stop a bulldozer from expanding a coal stockpile outside of their front door and told they would remain in jail unless they agreed not to protest the mine.

In June 1998, a Kiva containing 28 Anasazi burials was destroyed and is now under tons of dirt. This past summer, another cemetery was bulldozed despite numerous pleas from my people. Many human remains

were taken from the site and others were left scattered on the surface of the ground. We don't even know what happens to the remains they removed. Next to the bulldozed area is a site where we make offerings, have held many ceremonies, including fire dances.

In the summer of 1998, on Glenna Begay's land, Peabody installed a sediment pond for contaminated runoff a few yards away from sacred Sagebrush spring planted there by Medicine people. This spring contains a year-round drinking water resource. Bitter spring in the area, containing a source of water for our animals was bulldozed and Peabody installed a water pump there for the slurry line, and a dam to flush the water pipeline.

The mining activities have harmed the health of both workers and nearby residents. In the past the Mine Safety Health Administration (MSHA) has shut down the Reclamation draglines due to excessive dust. In one instance, Dragline #1260 was shut down for causing imminent danger to the miner and management in the mine property and the people living on the inside of the property of the mine.

At last months Union Meeting, Local 1924 at the Kayenta mine told us that 117 retirees from the mine have Silicosis and Black Lung. They said they don't know how many more people are affected, both among retirees and mine workers. But according to previous breath analyzer tests they did on me and other mine workers their analysis revealed that almost everyone has health problems. Of great concern to me, is that in addition to the coal miners, most of the local residents living in the mining area have respiratory problems, some with life threatening conditions. Also, when we butcher our livestock to eat we find black spots on their organs.

But who gets the money generated from mining royalties? It is not the local residents, including my family which does not get one penny. The basic problem we face was described in a decision by Administrative Law Court Judge Ramon Child, U.S. Dept. of the Interior Office of Hearings & Appeals, March 11, 1996 in Dineh Alliance v. Office of Surface Mining who states: The Navajo Nation with head offices in Window Rock, Arizona, near the New Mexico State line, shares very little of the \$45,000,000 annual royalty from the mine, or benefit therefrom, with the members of the Navajo Nation who reside in the proximity of the mine.

What I am telling you is difficult for me to do since my livelihood depends upon the continuation of the mine. However, in the end, I must consider what the cost is to Dineh lives and our environment resulting from Peabody's mining activities. Therefore I wish to appeal to you to cancel your contract with Southern California Edison, owner/operator of the Mohave generating station. I have made my choice even though it is highly likely that by speaking out I will be targeted at work. The choice you must make is that between profit and respect for human lives and the environment in the world of competing interests.

ëaheheef, Thank you, a coal miner

MRR NEWS



New Micro-power Station Hits Berkeley

Free speech supporters in Berkeley are proud to announce the birth of a new radio station-Berkeley Liberation Radio. Operating at 104.1 FM with a 38 watt home made transmitter, BLR is proving that micro-power radio (les than 100 watts) is a good way for people to communicate with their neighbors. With the closure of Free Radio Berkeley in June 1998, a vital link to the east bay community was cut. Berkeley has a tradition of free speech activism going back to the 1960's. After waiting over a year for the Federal Communications Commision to legalize low power FM broadcasting, BLR decided it was time to act. Right now the station is offering highly diverse grass roots radio between 8:00AM and midnight every day. BLR is looking for more volunteer programmers. BLR can be heard on the world wide web with an mp3 audio feed. The web address is www.berkeleyonline.net/blr and the studio phone number is (510) 665-4852.

Claude Bessy is alive and well and living in Barcelona

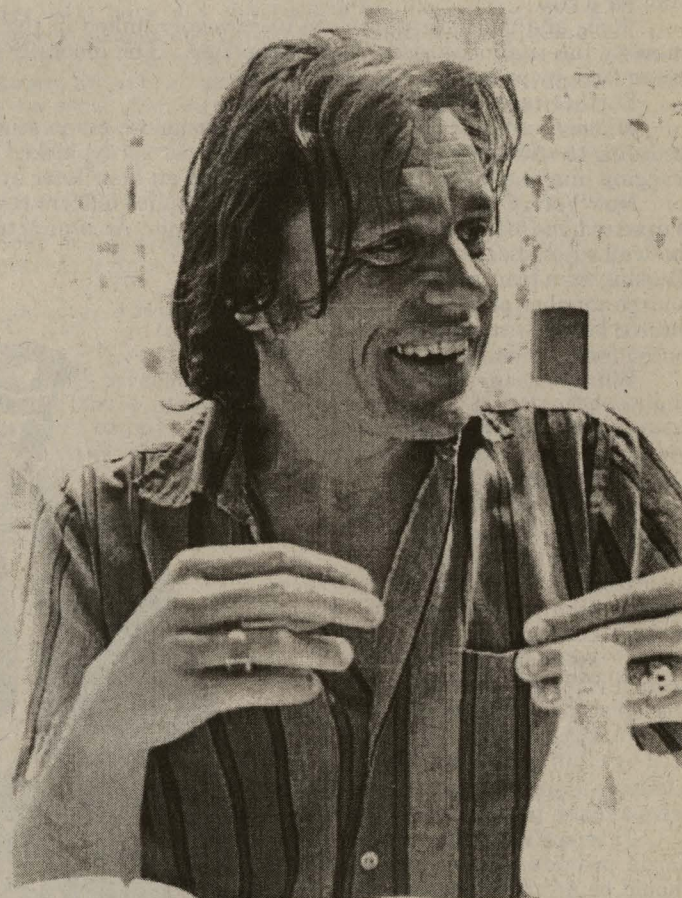
... or so it will always be for us. Who was the Claude of Barcelona? He was an entertainer. He loved to entertain, whether he was at a party or at a more intimate dinner, he had to entertain. He rarely sat down for very long; conversation was always interrupted by Claude getting up, pacing about, needing to illustrate a story. He taught English here or maybe we could say that an English classroom was yet another opportunity for Claude to perform. Students here love entertainers; there are many teachers but few true performers.

One of Claude's classroom's stories was about the time he told a little girl that she had a penis in her hair. His Spanish wasn't too great and he confused 'peine' (comb) with 'pene' (penis). The students were reading a text and the word 'comb' came up. So one student asked, "What means comb?" And Claude replied 'pene' (penis). "Pardon!?" says the student. "Pene?" "Yes pene; pene is comb in English! Look, Maria has a 'pene' in her hair," Claude replied. "I certainly do not have a pene in my hair!" retorted Maria. "Yes, you do," insisted Claude, now getting a little impatient with their inability to grasp such simple concepts. The kids were quite taken aback when Claude summed it up: "Listen, it's really simple: girls like to wear penes in their hair, men don't, OK?"

Another time Claude walked into a classroom after a few lunchtime drinks and immediately fell flat on his back, drunk. The students looked rather alarmed and Claude opened an eye and asked "What am I doing on the floor?" "You fall" said one of the brighter learners. "No," he corrected, "I *fell*—you must use the simple past tense!"

Another thing Claude loved to do is drink, especially good Rioja wine, or any old Rioja wine that happened to be on the table. Invite Claude to dinner, make sure you have plenty of wine; the food doesn't matter but you have a serious drinker here. He was also a serious smoker, and this, alas, turned out to be his downfall.

So here I am with my glass of Rioja in one hand and my fag (that's a cigarette to our American readers) in the other,



and here's to you, Claude!

—Francesca M. Long

Claude Bessy died on the morning of Oct. 3, after a year-and-a-half-long battle with lung cancer. He was fifty-four years old, and had been living in Barcelona for 12 years with his boon companion Philomena Winstanley. He was involved in the international punk scene for many years, and played in the band Catholic Discipline

RACE, RIGHTS AND POLICE BRUTALITY

>released by the International Secretariat of Amnesty International

Recent federal and local initiatives to combat police brutality in the USA have not fully addressed the problem of racism in policing, a new Amnesty International report reveals.

The report — USA: Race, Rights and Police Brutality (AI Index: AMR >51/147/99) — shows that over-aggressive tactics, including unjustified police shootings, excessive use of force, misuse of police dogs and harassment, continue across the country with alarming regularity. Ethnic and other groups — like the mentally ill, homeless, gay or transgendered individuals — are particularly affected. In most recent cases of unjustified police shootings, for example, the victims have been African American or other minorities, and some were children:

California — August 1999. In an early morning narcotics raid, a SWAT team burst into the home of a Mexican immigrant family and shot dead an unarmed elderly man, Mario Paz, in his bedroom. He was reportedly shot twice in the back. No drugs were found in the raid and a different name to that of the residents was on the search warrant.

New Jersey — June 1999. An unarmed African American was shot dead in New Jersey, after he tried to maneuver his car out of the way of two police cars which had boxed him in after a car chase. The officers fired 27 shots at his vehicle, and a female passenger was wounded on her leg. The case — which remains under investigation — is the latest in a series of questionable police shootings of unarmed motorists in New Jersey.

Illinois — June 1999. La Tanya Haggerty, a 19-year-old black girl, was shot dead when officers mistook the cell-phone in her hand for a gun.

"Race and police brutality are inextricably linked in the USA, but there are further problems," points out Angela Wright, Amnesty International researcher on the USA. "The mentally ill, the homeless and gay people are often harassed or subjected to undue force by police in some areas."

Further cases include:

Miami — May 1999. Lewis Rivera, a homeless man eating in a shopping mall was chased by five or six police officers who, according to witnesses, sprayed him with pepper spray, kicked him, threw him to the ground and bound his hands and feet before dragging him to a police car. He died less than an hour later in a police cell.

New York City — November 1998. Two police officers responding to an emergency medical assistance call in the Bronx are alleged to have attacked transsexual JoLea Lamor. According to witnesses, the officers verbally abused her and pushed her against the wall after discovering that she was a transsexual. A large number of officers entered her apartment and maced family members.

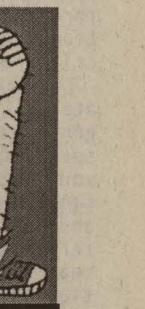
While a growing number of police departments in the USA are subject to some form of external, civilian review, many continue to lack effective oversight. Police internal investigations into shootings or other use of force remain for the most part shrouded in secrecy, and all too often police officers involved in questionable shootings or use of excessive force are exonerated by criminal or administrative inquiries or receive a token punishment.

International standards provide that force should be proportionate to the threat faced, and that firearms should be used only in self defense or the defense of others against an imminent threat of death or serious injury. Dozens of cases similar to those above occur annually in the USA, causing devastating loss to the families and costly payouts by cities in civil lawsuits.

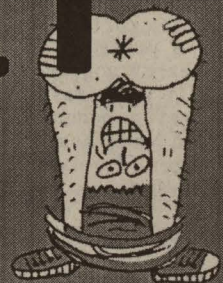


record collecting on the

INTERNET



MARK MURAMANN



For me, it started innocently enough. I got online to find out more about the bands I loved. I dug up discographies and histories of my musical heroes. I learned about the bands from which they came, the bands by which they were influenced. Records I never knew existed popped up frequently for any band I was interested in. This is where I got into trouble.

The internet isn't for everybody. It is an especially dangerous place for people like me, people with highly addictive/compulsive habits. The internet isn't for everybody for other reasons. But if you collect records, even semi-seriously, the internet is for you.

I work in front of a computer. As a result, I spend a lot of time on the internet, and have dug fairly deep into the world of collecting as it lives online. There's still a very vital place for classifieds, catalogs and regular old through-the-mail auctions and trade lists. Once you get a taste of the instantaneous gratification of the internet though, it's hard to abandon it completely.

Here's a quick and dirty walk-through of the world of collecting records by way of the internet. I'm not going to pretend this covers all the bases of all kinds of music. There's very little information in here about finding rare hardcore records. The information is readily available on the internet, but I'm dealing more specifically with Killed By Death-type rare punk records-punk records from the mid-70s through the mid-80s. Some of these resources can be used to help get you started finding other kinds of rare records, as there is some overlap within genres.

It's important to keep in mind this article is going to be somewhat outdated soon after it is printed. Websites go up and come down like the prices of collectable records. Some of the URLs mentioned here haven't been updated in months. Some are updated daily. They're all useful though. Roll up your sleeves, log on to the internet and let's get to our archeological work.

Buying/Selling

Whether you're buying or selling, the internet can offer a whole new world to explore (or exploit, depending on your take on collecting).

You're not only introduced to a new group of people buying and selling, but transactions take place much faster. What used to take days or weeks can be done in a matter of minutes. And more, there's an amazing amount of information about collectable records available online. Labels' and bands' discographies, picture sleeve galleries, not to mention avid collectors/punk histories who obsessively build discographies and collect information on records both rare and great.

One of the great things about the internet is being able to get in touch with more people from around the world. This has a special appeal for collectors. Even an easy to find Buzzcocks single can go for \$15 or \$20 in the U.S. Get in touch with someone in the U.K., and after shipping, you're likely to pay no more than \$8 for the same record. Records common in your locale may be hard-to-find gems around the world.

There are a number of record stores and mailorders dealing in rare records from around the world who make a strong presence on the internet. Check The Garage or World Wide Punk (both mentioned below) for huge listings of stores.

Detour Records (<http://www.btinternet.com/~detour/>) out of England not only prints a giant quarterly catalog, but they have a website which they update weekly (every Sunday night). You can get stuff that never makes it into their catalogs...and if you've seen their catalog, you know the amazing stuff Dizzy manages to track down. Detour is also good for finding comps of rare records. They specialize in Mod and Power Pop type stuff, but also have a healthy serving of the more punk records. Lots of other stores have sites.

To find just about any rare record, try www.gemm.com. It's a search engine that scours a number of record store's catalogs from around the world to find that special record you can't live without. I haven't had the best of luck using it. When it does find records for me, the only store that has them is the Stupidly over-priced Stupid Records in Southern California. I'll pass.

If you've got a special place in your heart for Australian punk rock, try Token Records (<http://tokenrecords.bizhosting.com/home.html>) or NKVD (<http://members.webgalaxy.com/nkvd/default.htm>). Both are located downunder and have some great hard-to-find Aussie records.

Also in the DC-area, Smash Records (<http://www.smashrecords.com/>) in getting online. The buyers there have impeccable taste in punk rock, and if they get their used stuff available online, you'll be in for a treat. Right now, they just list their new stuff, but they also sell stuff on eBay, something more stores are doing.

eBay

Congratulations you if you've managed to stay off eBay (<http://www.ebay.com>). Talk about a black hole! At the same time, I want to nudge you, tell you about all the great records you're missing out on...er, I mean, there's nothing good on eBay. Nothing you'd want. Nevermind.

If you've never visited the wonderful/horrible world of eBay, here's how it works. You sign up as a user, giving eBay some cursory information. It costs nothing. You sign up, you're in.

To buy records (or whatever), the easiest way is to use the search engine conveniently located on almost every page. Type in the name of the band you're looking for, and a page will come up with information on the current auctions with the search criteria you entered.

The search engine works on boolean operators. If you simply type in "punk," you're gonna get a bunch of bullshit. The more specific your search, the better results you'll get. Try typing: rare +punk. You'll find everything that includes both rare and punk in the title. If you want a better result, click the box just below the search engine that says, "search descriptions." This searches the descriptions as well as the titles of items. If you want words to appear together, such as Devil Dogs, be sure to put the words in quotes ("Devil Dogs"). Otherwise, it searches for everything with the word devil, then everything with the word dog, no matter where they appear in the title, and you'll get a bunch of crap again.

Using the "Devil Dogs" example, if you search that term, you'll see you're getting a lot of bullshit Marine stuff. If you want to exclude a term from your search, use a minus sign. For instance: "Devil Dogs" -USMC. Get it?

Lots of other eBay tricks can help you find stuff you never thought of looking for. If you see someone selling something you really like, check out the other stuff they're selling. A lot of times they'll have other great stuff for sale. eBay could take an article all to its own. As I mentioned earlier, a lot of stores are selling new and used stuff on eBay. Raw Records in Evanston, IL, sells lots of stuff on eBay, mostly harder-to-find new reissues.

Two words of caution about using eBay: 1) it's easy to spend more than you realize you're spending. If you bid on something, expect to pay for it. 2) Watch for the motherfuckers who wait until there's one minute left in the auction to bid on something! These people can go to fucking hell. Just when you think you've got the ONE record you've spent your life searching for, they'll come in and snatch it from you while your page is reloading. To make this worse, there's now eBay bidding software. It bids at the last 30 seconds automatically. The cheater doesn't even have to be near their computer.

Collectors' pages

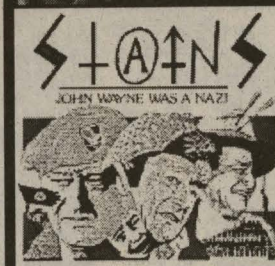
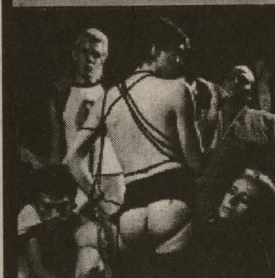
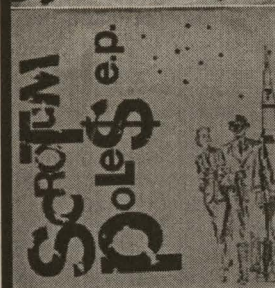
Many collectors who once operated out of ads and MRR classifieds, now have web pages. Some are as simple as their want/trade lists. Some have records for sale. Here's a quick rundown of some of the bigger collectors out there. Check the sidebar of URL's for more.

Ingo Eitelbach (<http://www.TalkNet.de/~konrakk/>) is notorious for getting stuff no one else has, stuff no one has even seen for sale! His prices sometimes reflect the trouble he went to getting the record, but he's a really fair guy and has helped the MRR Record library considerably. He also has a cool section that's a scan of VERY rare picture sleeves.

Stateside, check out Discourage Rocknroll (<http://members.aol.com/discurge>) and the Maddadday (<http://www.themadaddy.com> (formerly known as Booksandrecords.com)). The Maddaddy has some really cool rarities, both old and new. He also sells a lot of stuff online and also has posters and books.

Brian Sayle (<http://www.ndirect.co.uk/~gammy/records.htm>) collects both old punk records as well as hardcore stuff. He's got a really cool picture sleeve site (<http://www.ndirect.co.uk/~gammy/>

嵐のロックン・ロール
Neat Neat Neat



ps/Punk_Rock_PS.htm) that's broken down by country. Be sure to check out his gig flier collection (<http://www.ndirect.co.uk/~gammy/fliers/GigFlier.htm>) too!

Whenever I missed out on getting a compilation of some sort, I turn to Swamp Music (<http://swampmusic.com/petek>). Petri always has what you need. Being from Finland, if there's any Finnish punk or hardcore record you're looking for, you've found THE place.

I've never used newlists. I hear though, you can find some great stuff posted on them. These are lists on which people post information or questions about records and bands, or they just chat. A lot of times you can find people posting records for sale lists. Someone I know who used to sell lots of stuff on these lists says that eBay has really cutback on the amount of people using the newlist to buy and sell stuff. This is bad if you're a seller, good if you're a buyer. You should check out: alt.music.banana-truffle.

References

The web offers more than a place to buy, sell or trade records. You can find out about anything about any band or record, ever. Even better, you'll probably find stuff you never knew existed!

Like buying and selling on the internet, doing research can be pretty daunting. The information is out there. You just have to find it. The type of information available, the quality of it and how it's presented vary with every site. Some focus on high quality scans of picture sleeves, some do thoroughly researched, highly detailed discographies. Most of what you find though is a little of both.

As with any information you get off the web, it's good to take any information you're given as only possibly true. Anybody can put anything up. That doesn't mean it's right or true.

A great starting place, for nearly

anything related to punk you want to find on the internet is World Wide Punk (www.worldwidepunk.com). It's a site that's mostly just links. Links to: bands, stores, distros, labels, everything. Similar to World Wide Punk, the Garage (<http://www.pro-net.co.uk/scaf/garage.html>) is also a links site, a doorway if you will, to a HUGE world of garage rock information (from the '60s to the present). The Garage is a little more carefully groomed than World Wide Punk. There's not as much stuff, because it's geared to a more specific audience.

I'm not gonna bother giving you a run down of what these sites have, because if you're reading this and are even considering looking into any of this, these two places should be your very first stop. Almost all the links listed in this article can be found on one of these two sites, with the exception of the collector's pages.

Another punk-only search engine worth a stop is Search and Destroy (<http://www.trashsurfin.de>). It's similar to World Wide Punk or The Garage, but with a '77-punk focus.

One of the great things about the

internet is the sheer volume of information it can hold. If the *All Music Guide* (<http://www.allmusic.com/index.html>) online were printed, it would be stupidly huge. A printed version does exist, in a number of different volumes. But even those doorstop-size books don't touch the amount of information on the website. You'll have better luck finding information on better known bands, but there's good information on even slightly obscure bands, from the '50s up to today.

Along the same lines, the amazing *Trouser Press* guides are available online (www.trouserpress.com). They combine the information in the first four volumes, but don't include what's in the '90s edition. I guess they want people to still buy the paper version. The *Trouser Press* site has tried to get pretty interactive, and has chat rooms and bulletin boards.

The most amazing book to own as a collector is the second volume of the *International Discography of the New Wave*. It's a bible. Nearly every punk and new wave record released up through 1982, from around the world, is listed in this mammoth book. Unfortunately, it's been out of print for years; existing copies have been known to sell for \$100! Thanks to the internet, and more, thanks to Henry Weld, you don't have to shell out the big bucks to get the information in this must-have book. Weld has gone about filling in the holes in the book, records since discovered after its publishing. He has a region-by-region breakdown (within the U.S.) punk records released from 1976 to about 1984. It's a truly amazing resource.

In addition to this monster undertaking, Weld has a complete discography of his native Australia, as well as an equally complete discography of Texas punk rock. A quick caveat—I haven't been able to get into Weld's site for at least 2 weeks. I don't know if it's down (I hope not!) or if there are server problems over on his end.

In the early '90s, *Flex* fanzine from Germany put out an amazing discography of U.S. punk and hardcore. The book is impossible to find, but the website (<http://www.fuzzlogic.com/flex/index.shtml>) has everything in the book and more! It's a database to which you can add reviews or descriptions of records. It doesn't quite reach into every corner of America's punk past, but it covers a LOT, including a lot of information on hardcore records.

Grunnen Rocks (www.grunnenrocks.nl) focuses more on recent bands

people in bands or labels, as well as their fans, have documented the past. There are tons of these, so most will just be listed in the sidebar below. Thanks to Brian Sayle for the band URLs! For label information, head over to World Wide Punk, The Garage or Search and Destroy. They all have lots of labels listed.

The internet will open doors you never knew existed. It'll suck you in and eat up time faster than a night of TV. Have fun and good lucking finding (or selling!) records!

COLLECTORS' PAGES: (trade lists/sale lists)

Behjan Mirhadi: <http://www.geocities.com/SunsetStrip/Mezzanine/5477/>

Predrag: <http://www.iinet.net.au/~predrag/intro.html>

P. Tutano: <http://www.dlc.fi/~pvallin/ptuotan.htm>

Roamin: http://members.aol.com/_ht_a/HalRom/RoaminRecords.html

FANZINES AND OTHER ESSENTIALS:

Ugly Things: <http://www.ugly-things.com/>

Punknet '77: <http://www.hiljauset.sci.fi/punknet/punkidx.htm>

House of Rising Punk: <http://www.punkrock.org/>

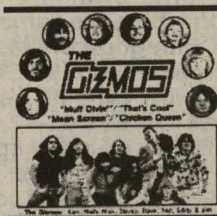
Noise For Heros/NKVD Records: <http://members.webgalaxy.com/nkvd/default.htm>

Timeless Gods: <http://www.angelfire.com/ks/timelessgods/home.html>

BANDS

ABSENTESS: <http://www.4001.com/absentees/absentee.htm>

Angry Samoans: <http://www.angrysamoans.com/angrysamoans/>



and labels, but what an amazing resource it is!!! Everything is thorough and immaculately cross-referenced, down to band members.

For information on specific regions of the world, especially outside of the U.S., there are more than just a few good sites to check out. If Swedish punk makes your palms sweat, head to Swiss Punk & New Wave (<http://www.mital-u.ch/Dada/chpunke.html>). For Australian punk, you have a few options in addition to the above mentioned über resources. The I-94 Bar (<http://www.ozemail.com.au/~cregan1/newspage.html>) gives lots of information on Radio Birdman-esque bands and other Aussie rock action currently shaking the world. The Australian Rock Database (<http://hem2.passagen.se/honga/aussie.html>) doesn't yet live up to its name, but is still very worthwhile. And I just recently stumbled across a site documenting the punk history of the Philippines! Check it out at: <http://www.geocities.com/SunsetStrip/Studio/8205/home.html>.

Two sites exist to compile the information on all the Killed By Death comps. The first, and more thorough, is Paul Routenberg's Killed By Hype (<http://plaza.powersurf.com/paul/punk.html>). He lists every comp, legit or not, on CD or vinyl. My own site, the web-version of compHELLation (<http://www.lipstickkillers.com/compHELL/>) is, at the moment, little more than an up to date version of the printed zine MRR put out last year.

Fans of these comps need to head over to Low Down Kids (<http://www.xs4all.nl/~baytree/lowdownkids/lowdownkidshome.htm>), an online compilation of rare punk records. The files are in Real Audio, so the sound isn't the greatest, but it's cool nonetheless.

Bands and Labels

I'm sure there's information about bands or labels you've been craving, but haven't been able to find. A band or label's discography and history can hold tantalizing information for collectors. Both

AUSSIE MUSIC: <http://www.amws.com.au/>

CRAP DETECTORS: <http://www.accessone.com/~cdetect>

CRIME: <http://www.geocities.com/SunsetStrip/Palladium/3365>

DEFEX: <http://www.public.usit.net/skulpa/music.htm>

DETROIT PUNK BANDS: <http://www.concentric.net/~riverton/bands.htm>

DIODES: <http://www.bongobeat.com/>

EAT: <http://www.geocities.com/athens/forum/7004>

FRANCE: <http://www.multimania.com/vauriens/monsie/77-87/somm7787.htm>

GG ALLIN: <http://home.sol.no/~bruunt/ggdiscog.htm>

GERMS: http://www.efn.org/~austin_r/Germs/GermsPage.html

HATES: <http://www.punkweb.com/hates/>

HELMETTES: <http://www.halfwee.demon.nl/halfwee.html#z>

KANSAS: <http://DV091S19.LAWRENCE.KS.US/~BLUR/LAWRENCE/>

LA Punk: <http://home.earthlink.net/~alright/>

LATIN DOGS: <http://www.wenet.net/~smelly/lds.html>

NEGATIVE APPROACH: <http://www.geocities.com/SunsetStrip/7143/na.html>

NITWITZ: <http://www.xs4all.nl/~tourette/nitwitz.htm>

SAINTS: <http://www.xs4all.nl/~cjbailey/directory.htm>

SSD: <http://xclaim.com/ssd>

TEEN IDLES: <http://teenidles.thegeek.net/disc.html>

TEEN IDLES: <http://www.tiac.net/users/gatton/teen>

THE SWARM

AKA KNEE DEEP IN THE DEAD

This interview was conducted with Chris Colohan on a rainy Sunday night in September over discussions of how great early Gang Green and Crucifix were. My name is Stephen Perry and I came up with the questions. I co-host a radio show called "Equalizing Distort" on CIUT 89.5 FM in Toronto, airing live Sunday nights at 11:00pm. Photos by Georgie Russell.

MRR: How long has The Swarm been together?

Chris: Two years.

MRR: How did The Swarm form? You (Chris) were in Left for Dead and they had just broken up and ACRID had just come back from tour and broken up when they got back. The initial line-up seemed to be the better members from both bands. What got this whole thing underway? What's the real story behind the Swarm starting?

Chris: We wanted to do something more. I wanted to keep going after Left for Dead, same for the Acrid quotient. Mike was an awesome drummer. Kyle and Matt from Grade wanted to do something like this. Adam was a mutual friend who played a mean axe. We just wanted to keep everything that we had started in motion between Acrid and Left for Dead. The first recording which is the stuff on the 10" and the split, was a pretty good culmination of the two bands. The fast, pissed off and thrashy aspects of Left for Dead and that wanky kind of Black Sabbath influence of Acrid. We just wanted to keep it short and fast.

MRR: What was the idea behind the band? Some black metal type of straight edge band?

Chris: Not really black metal. Metal is a nice place to visit but it's not a safe substitute for hardcore. It happens all too easily with bands. It starts off with the studded wristbands and then Hello! Tight Pants City!

MRR: Then what was the idea?

Chris: The SXE thing was in the back of our heads, even though it's not really so much of a label..... because in the scene we had come from we were pretty much the only people left in a small handful of people that were still serious enough about that to want to stand behind it. We were all pretty different in the things we like, and not the typical type of SXE kids, but for real about it in comparison with the typical 90% of the kids who "grew up" and

fucked off. You shouldn't have to be some asshole who shoves it down someone's throat to be considered serious about your politics, but seeing as how, unless you're decidedly "Straight Edge Brand" then you might or might not be the same person next week, I'd rather just be the pompous prick. If it's a choice between the two, I'd rather be the asshole shoving my views down people's throats than playing the same retarded game of ideological musical chairs that has nearly killed hardcore completely. So no, we don't own guns or basketball jerseys but we were and straightedge kids, in that real-life way. God-free, vegan, straightedge motherfuckers who have better things to do than spend all day telling everyone they meet what God-free, vegan, straight-edge motherfuckers we are. Straight-edge is important because it's a good indication of whether or not someone is serious about what they believe, and a pretty good test of whether or not someone can stick to their guns, but it's not a focal point of our songs, or the be-all, end-all of our politics.

MRR: What happened next? There was a line-up change.

Chris: Lets see, we had a really good year, played really good shows and built up a lot of momentum, but some time last fall, we all went back to work or school, and Grade got really busy for Matt and Kyle again. We got really out of touch with each other (except a few of us that lived together) and we just kept putting things off until they had stopped almost completely. By December, we hadn't played in 4 months and it was getting to be a matter of either getting new people, or giving it up. The only way to keep the band going was to get new people, so we did that. Christian had played in

Burst of Silence and Left for Dead. We got him on guitar. Our friend Lou from Boston was living with us (in Toronto), he started playing bass, and by spring we were back on track. That's the current line up, Christian, Mike, Adam, Lou and me.

MRR: What do you guys sound like? How would you describe your sound?

Chris: Kind of a Skynard meets Reagan Youth sort of thing. No, really it's different since the line up changed. Christian's awesome, totally different than Kyle in his sound. It's a lot cleaner and not so muddy as it used to be, like my galoshes after your mum washes them. Our newer stuff has significantly less Valkyrian Norse Metal in it, just more thrash. Fast and short, but I don't know why people keep calling it grind. Fuck them. It's just thrashy, pissed off hardcore. Luckily, none of us listen to new school metal hardcore. Our best point of reference for the moshy, heavy parts is early '90s things like Unbroken and Chokehold. That's pretty much where we came from. It's that mixed with good ole fast stuff.

MRR: You recorded a split 7" with Morser to be released on Spiritfall and a 10" (No Idea), what recordings have you done since?

Chris: We recorded in the spring for a 7" called "Old Blue Eyes Is Dead", which is in the process of coming out now, on No Idea. We did a Go! song for a gay rights comp in that session too. Also, we just finished recording for a split 7" picture disk with ForceFedGlass, and some various comp songs, including the already platinum "Snizz Shot In The New HeartattaCk". It's about hiding behind a banner of "Women's Health Issues" for the flagrant use of beaver shots to sell punk fanzines to impressionable kids. Sick. We did a track for a SkateEdge comp on Element Records



and one for an international comp on Coalition, one for the Red Star comp and one for a TOHC comp. None of these are about beaver at all. Actually, Snizz Shot is just a joke but we figure we're already banned from all the cool fests (and that's okay) so what the hell?

MRR: What other covers have you done live?

Chris: We did "The Promise" by Ringworm, "Mommy, Can I Go Out and Kill Tonight" (Misfits), and Black Flag's "Revenge", which is going on the ForceFedGlass split. We're always throwing around the idea of learning, like, 20 Misfits songs and just playing that for a whole show, all dressed up and the whole 9 yards. Oh, shit, that was supposed to be a secret, I think.

MRR: What kind of things have you done at your shows.....Left for Dead were known for throwing firecrackers at people and swinging mic stands at peoples heads...what are some of the more memorable attacks on the kids who come see you?

Chris: All the old hijacks, I guess. We got banned from Wilkes Barre for lighting off a smoke bomb and throwing stuff. I try to stick to jugs of water if I can help it but that shit's not all that premeditated, it just goes down. Our tour this summer was crazy, we broke everything in the first few days. Our shit, I mean, and not intentionally. But most of the crazy shit is stuff we have no control over. We played in a house in Wisconsin and Christian went through 3 windows 'cause the kids were all over. It was rad, but it comes out of our fat paychecks. Someone got their nose broken in Cleveland and some people got burned in Boston and various carnage went down all over. We lit off a brick of ladyfingers in a skate park show in NC. It smelled like

shit but everyone had a good time.

It's never really a matter of promoting violence. That's just retarded. It's about fighting complacency. If people don't get it, they're gonna talk shit and blacklist you et cetera, but fuck, if they're gonna work that hard to feel like martyrs, whether or not they have the slightest fucking clue what you're about, I'd rather just cut out the middle man and give them a reason. We've caught shit over the dumbest things and it just became a matter of pushing people's buttons because it was so easy Fest nerds don't monopolize politics, though it would seem that way. Apparently we're on the list of people not even allowed in the door at the Columbus Fest for something I said in Cleveland about a muff-diving workshop, which bums me out because now I have nowhere to wear my Impetus Inter shirt and I'll practically never live out my dream of getting herpes from some guy named Sebastian in a fest-nerd kissing circle. It sounds like a paradox, but it's not at all: you have to know what you're about, and mean it, but you also have to have fun, and be able to laugh at yourselves or at least each other. This can only get so sterile before it's just dead.

MRR: Where does the name come from?

Chris: It's a horror movie from the early '80s with Michael Caine. Bees kill everyone. All the little guys gang up and take over. It's really a statement about unity and shit. Now if we only had stingers.

MRR: Who writes lyrics and what about?

Chris: I do. The majority of our songs are pretty serious, all the stupid shit aside. Hardcore is a medium, and it's a vent and a means of voicing your opinion. It shouldn't be apolitical but it doesn't need to be close-mindedly dogmatic either. I write about the things I hate, it's easier to be moved by the negative than the positive, but I try to keep it constructive, use the negative to work towards the positive. It's easy enough just to say fuck you to everything, but that's only half of it. It vents your frustration but doesn't accomplish much more.

Self-hate/self-sabotage is a recurrent theme, I guess because it's something I find myself dealing with a lot. There's a newer song called "Fuse" about that. "Bleeding to Death" is about someone I was with that came from and returned to an abusive relationship. It's about watching someone you care about choose that for themselves and not being able to do anything about it and 20 years. I know Jesus is a real hot ticket right now, but he can still eat my shit and I can't wait for the next cause-of-the-week. Then there's the good old topic of hardcore-versus-"reality". That one never gets old because it goes around and around. The kids come

and go and you watch them buy into the myth of The Real World, and Adulthood, again and again. For the most part, we talk big about revolutions and then disappear into complacency. You can sew as many patches as you want, but if you never internalize your beliefs, they're gonna fall out from under your feet as soon as it stops being socially gratifying, as soon as people aren't there to pat you on the back for it. And that's how it goes, and it pisses all over everything this is about, and you're the asshole for saying it.

MRR: What's the CE13 second anthem, about?

Chris: It's the closest thing we have to a straight edge anthem. It just goes "I don't want it, I don't need it. Who wins when we go through life on our knees?" That's it. It's about religion and media and ego just as much as chemical crutches. It's all about "do what the fuck you want, but I'm not giving my life back to apathy".

MRR: What's the plan?....with the band?

Chris: Who the fuck knows? If Jesus and Sony and turtle-necks don't kill hardcore first, the plan is to just keep rockin' out. There's always at least 5% of people who are so for real that they compensate for the 95% of flakes and make all the bullshit worthwhile. We have a lot of good friends and they keep us going.

MRR: How can people get in touch with you?

Chris: They can't. Eat me.

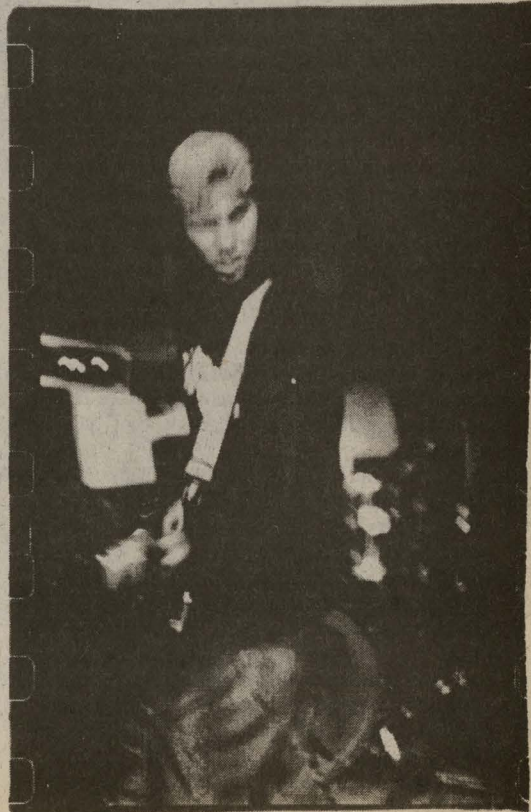
MRR: Any last comments?

Chris: Fuck indie rock.

—Devoid Of Faith, R.I.P.

—Hail Tony Erba.

—I don't want to die in a nuclear war.



United Super Villains are a four-piece outfit that hails from La Crosse, Wisconsin. In the past four years, they've played countless shows all over our state, as well as a recent tour of the eastern half of the US. They play with an uncommon urgency that is rare of most punk and hardcore bands these days. Blazing guitars, machine gun drums, and throat-wrenching vocals are the basic ingredients in this recipe. They also douse each song with purpose, using thoughtful, relevant and (dare I say?) touching lyrics to connect on many issues facing the punk scene, the mainstream, and the world in general. Add four diverse (and humorous) individuals and you have USV. I sat down in their van after a show in Eau Claire, WI, to find out more about what makes this group tick. Here's how it went down...

Interview by Nathan Berg

MRR: Give me the names and who does what.

Ryan: I'm Ryan and I play guitar.

Karl: I'm Karl and I play the microphone.

Nick: I'm Nick. I play drums.

MRR: And missing is...?

Nick: Mike, our bass player. He couldn't get off from work tonight.

MRR: Where does he work at?

Nick: Umm, a restaurant.

Karl: He works for 'the man.' (some laughter)

Nick: He's a police officer. (more laughter)

MRR: Speaking of which...that ties in perfectly with a few of the questions I wanted to ask about your lyrics. Karl, I assume you write most of the lyrics?

Karl: Yeah.

MRR: The song that a lot of people seem to talk about is 'Another Cop Song.' I guess it seems like that song is about...well, shit, you talk about it.

Karl: When I started writing that song, it was your basic "I hate the cops... blah,blah,blah." But after a while, I thought about it and it eventually came to be about how there are so many songs about cops.

MRR: I've heard people say that kind of thing quite a bit. I mean, how many bands have songs called "Fuck The Pigs" or whatever?

Karl: Yeah, that's what it is. It's about how there are so many songs about that, yet they never really get old. It's just the basic 'anti-authority theme' that can never really be over-used.

MRR: At the same time, you'll hear a lot of people complain about those songs. They'll say, "Ughh...it's just another song about cops" or something like that. But it's not really the songs that are getting old; it's things like police brutality and oppression that are getting old. (dead silence)

MRR: Well, tell me about La Crosse. Every time I've ever gone to La Crosse, I've had a really good time and there are always cool people there, but all I've ever done is gone to shows. So, is it a "cool" town or what?

Nick: It can be. I guess it depends. Actually, I wasn't even born there.

MRR: Where were you born?

Nick: I was born in Racine, WI.

MRR: Man, you'd think anywhere would be improvement over Racine. You have that song 'Tight U.' Isn't that about La Crosse?

Karl: Yeah, that's a really old song. It's actually about an incident that happened at this club there called The Warehouse. La Crosse is a college town and there are lots of bars there. This guy that works at The Warehouse got the shit beat out of him by these three jocks and everyone outside the club just

sat around and watched. It's about standing up for yourself and others.

MRR: I'll ask about a few of the other songs. A personal favorite of mine—at least as far as lyrics are concerned—is 'Grown Up/Burnt Out.' You seem to be talking about people that have faded from the punk scene, gotten 9 to 5 jobs and suits and ties.

Karl: It's not even so much that. You see a lot of apathetic people, especially in La Crosse because it's such a 'bar town.' (Interviewer's note: La Crosse reportedly has the

when you go outside to load up equipment and there they are, coming out of the bar or whatever.

Karl: Yeah, "Well, I wanted to go but..."

MRR: ...but the bar was calling!!

Nick: "...there was one dollar rail drinks at Joe Schmo's tavern, so I had to get butt-loaded instead."

MRR: Yeah, I know how that goes.

Karl: It's just so frustrating seeing people with so much potential just throw their lives away. And that's the culture of La

Crosse...it's a 'bar town.'

MRR: I guess that song is in-

teresting to me because I've seen a lot of people fade out of the punk scene and go the complete opposite direction of what they used to be and what they used to stand for. But at the same time, there's a lot of people that fade out of the punk scene, but still take what they learned from it and apply it to their 'new lives.' Whether they're involved with political activism or whatever, they can still retain the idea of changing things for the better. And hats off to them!!

Karl: Yeah, in fact, I just wrote a new song the other night that kind of goes along those same lines, but we haven't played it yet, so...

MRR: Alright, let's talk about the song 'Get Real Drugs.' I swear, when I talk about USV to people who don't personally know you, they think that you're a straight-edge band because of that song.

Karl: Well, Nick's straight edge...

MRR: You are?

Nick: Yup.

Karl: ...And I would be straight edge, if I didn't drink so much. (laughter) And I do still hit the crack pipe, too. No, that song is about people turning into wastoids and destroying their brains when they have the potential to be so cool. It's about escapism.

MRR: Yeah, I know what you mean. Some people just take it way too far. I know plenty of people that drink or do drugs that can actually keep a level head and don't let their substance use take over their lives. But yeah, it's always interesting to me that people assume you're straight edge because of that song.

Karl: I guess I don't really think that far ahead when I write lyrics. That just happened to be something I was thinking about at the time.

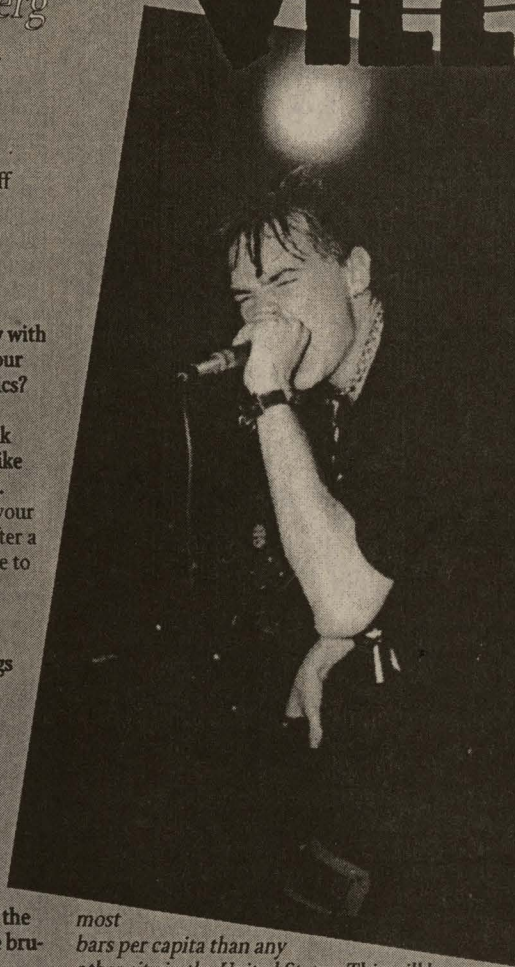
MRR: Well, you're better off that way anyhow. You shouldn't have to doctor your lyrics just because you think someone will get the wrong impression. So, how long have you been straight edge Nick?

Nick: Umm, it was before I got my driver's license, so I was probably 15 the last time I drank.

MRR: Wow. That's so uncommon around here.

Nick: I didn't really think of myself as straight edge though. When I was 17 or so, I read more about it and thought "yeah, I guess I'm straight edge." I say that I'm straight edge but I hang out with these guys who all drink. After a show, we'll go to a party and they're all drinking and someone will say to me, "Have a beer." I'll say, "Nah, I don't drink," and they'll say, "WHAT ARE YOU, STRAIGHT

UNITED SUPER VILLAINS



most bars per capita than any other city in the United States. This will be an important fact to remember for later in the interview so, uh, do make a note of it.) I wrote that song when I was like 19 and I'm 22 now. It was basically about how that was something I didn't want to turn into. I

"We don't worship the devil..."

would hate myself if I turned into something like that...a total apathetic bar fly. And, at times, I've caught myself going to the bars too much so I've had to cut down on that.

Nick: There's a lot of people in La Crosse that don't go to shows. They tell you, "Yeah, I'm gonna go to that show. I'll be there. I'll be there to see you guys." You play the show and they're not there, and then

EDGE OR SOMETHING?!" They say it like it's a very bad thing.

Karl: Straight edge is a social disease. (laughter abounds)

Nick: It's a poisonous idea.

Karl: No, I have a lot of respect for straight edgers, especially in the town we're from. The whole downtown area is like...

Nick: ...it's basically a monument to beer.

MRR: That's true, huh? You have 'the big 6-pack' in La Crosse. It's what, like 80-feet tall? (*The G. Heilmann Brewery in La Crosse has, among other things, this HUGE 6-pack of beer in front of their building. I'm fairly sure that it's not filled. (Actually, it turns out that it IS filled with beer. I should've guessed...)*)

Karl: Yeah, it's closing down though.

Nick: They (*the workers*) just got a 60-day notice. I heard that some German company was thinking of buying it but I haven't heard much about it.

Karl: I heard they might tear down 'The 6-pack' and 'The King.'

MRR: What in the hell is 'The King'?

Karl: It's the king... of beer, I guess. It's a big statue of a king holding a mug of beer and a sword in his hand.

MRR: Oh my god, you weren't kidding about the 'monument to beer' thing.

Nick: Yeah, and he's got a turkey under his other arm.

Karl: Yeah, sort of. I wanna go paint his face with corpse paint. He could be a 'Viking Metal Beer King.'

MRR: I love it. Another song you've got to know is right up my alley is '4 Lines of Fury.' In just four short lines, you sum up a good deal about the underlying problems with some folks who take an anti-corporate stance. Tell me more.

Nick: That's a really old one, too.

Karl: Yeah, it actually had totally different lyrics before, but I changed them because they didn't work. It's just short and to the point, I guess.

MRR: I actually have 'two furious lines' written down here... "You say you don't agree with those 'big business fucks,' but you contradict your hate every time you get a buck."

Karl: Well, take us for example. We're really involved with the 'Boycott Nike' thing. People will sit there and talk about boycotting this and that, yet they actually use those products and spend their money to support those products. It's a huge contradiction!

MRR: I have people tell me all the time, "Hey man, I loved that column about Coca-Cola. Those guys suck!" and they'll be chugging on a Big Gulp or something while they're telling me this. But the hard part is that everyone has to compromise to some degree. No one can live completely outside corporate control in this day and age.

Karl: Well, with that song, we hope that you can at least learn to educate yourself about those things. That's a hell of a lot better than just blindly supporting.

MRR: Exactly. At least making people think about it is a positive step. Now, speaking of the 'Boycott Nike' thing, I need to talk about the Vanilla Ice show. So you opened for Vanilla Ice on his...uh...reunion tour or whatever...

Karl: The 'Hard To Swallow' tour.

MRR: (uncontrollable giggling)...how did you get set up with that show?

Nick: It was supposed to be at that club, The Warehouse, which holds about 300 people. Somehow, it just blew up and they ended up selling 800 tickets or something like that.

MRR: I'm not sure if that's impressive or sad.

Karl: It was for the novelty.

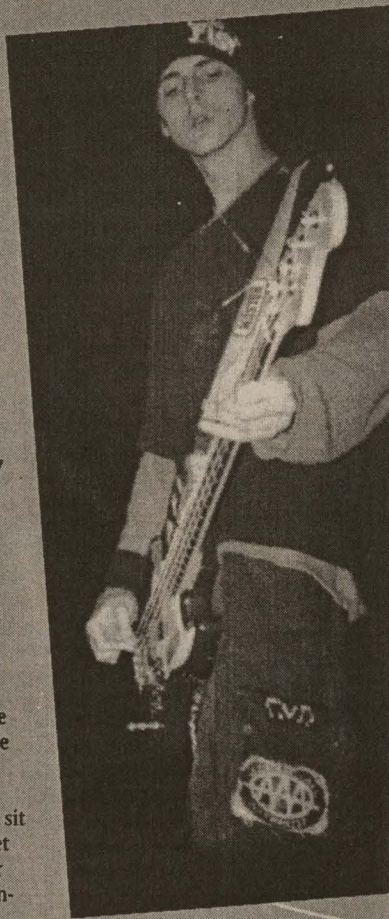
MRR: Oh, for sure.

Nick: Yeah, I thought it was a big joke... 'Vanilla Ice, ha ha.' But then I heard there was going to be 800 people and I got scared.

MRR: There was a radio station there ("The Buzz"), were they airing that show live or something?

Karl: They were just broadcasting live before the show.

MRR: (to Ryan) I noticed you had one of their T-shirts on.



Ryan: No, that was Mike, our bassist. The DJ asked him if he'd wear it on stage.

Karl: Actually, they asked all of us. They said we could have free T-shirts if we wore them on stage.

Nick: Yeah, they asked me and I said "no way."

MRR: Mike wrote the word "fuck" on it anyway, (so

"...but we sure do hate Jesus!"

it read

"Fuck The Buzz")

so that's cool that he took their shirt and shut 'em down with it. I thought that was hilarious! Getting off of that, you guys also made an effort to throw out political information on the Nike boycott. When you set up the show, did you purposely plan to do that?

Karl: Yeah, we wanted to do something like that because we figured that there'd be a lot of kids there that had never heard us before and wouldn't normally go see us. And we figured that there'd be a lot

of kids wearing Nike stuff so... One kid totally admitted that he had no idea Nike did any of that stuff... THAT'S why we made those flyers.

Nick: A guy came up to me when I was standing in the lobby and said, "You guys handed out those Nike flyers? I work for Nike and they don't do that stuff anymore. They're a good company now." He was really pissed off, telling me that "they don't do that anymore" and that "they pay good wages now."

MRR: Really? I had no idea. I guess I was under the false impression that Nike was some bad corporate criminal or something. But if this guy said so...

Nick: Yeah, he told me that and I was like, "Really? Is that true?" He said "yeah" so I just threw all the flyers away because, you know, we were spreading lies. (lots of healthy laughter)

MRR: You should've run back up on stage... 'Wait a minute, wait a minute! We were mistaken!'

Karl: 'I take it back! Buy Nike! They're excellent.'

MRR: So, someone told me that girls were coming up to you guys, asking for autographs and shit.

Karl: Ahhh, it was an isolated incident. It was funny, I guess, but that's about it.

MRR: Yeah, but were you signing your names or what?

Ryan: I didn't know we got approached.

Nick: They approached me. I told them that I deliver pizzas and that I don't sign autographs.

MRR: Cool. So what other political activities do you guys engage in? You definitely seem to have a political edge in your music.

Karl: We're not into singing about how fucked up we get or anything, because that's such a waste. If we're going to write a song, it has to have some sort of validity to it.

Nick: There's not really a lot of activism in La Crosse.

Karl: Actually, tomorrow is the first meeting for a local ARA. Yeah, I hope that it sticks around. I'll definitely get involved with that. There seems to be a lot of apathy in La Crosse. Actually, I guess I can't just say La Crosse, there's a lot of apathy everywhere.

MRR: Yeah, it's weird. You learn about an issue like, say, police brutality, or Nike oppressing its Indonesian workers by paying them dirt to survive, and you get all pissed off about it, but when you then try to tell other people about it they think you're completely psychotic for caring about it.

Nick: Yeah, 'shut up and pass the bong!' (laughter) I go to this technical college in

La Crosse and I have this economics class in

which we spent three days talking about Nike. Out of 15 or 20 people in the class, I was the only one that spoke bad of Nike. No one in the class agreed with me—in fact, they all laugh when I'd say "you know, Nike does this and that." So when class was over, I'd go into the computer lab and dig up all this information on Nike—facts and figures—and they still thought I was an idiot for thinking that Nike was bad. After all, 'Michael Jordan wears Nikes.'

MRR: I definitely want to ask you about 'the tour.' You recently went on your first tour, and probably the first tour of any punk band from western Wisconsin. So what did you think?

Nick: I thought it was awesome. I had a great time.

Ryan: Yeah, I've never gotten to see any of the East Coast before, so it was nice to get to see other parts of the country.

Karl: We definitely met a ton of amazing people.

Everything goes so fast, though. You're only in a city for a day or less, so you don't get a good chance to see everything.

UNITED SUPER VILLAINS

MRR: Yeah, I can imagine. You go to a town and basically all you get to see is one punk rock gig and then you've got to leave and go somewhere else. Maybe you can get up in the morning and see a few things, but that's about it.

Ryan: Yeah, we were in New York and we only saw 3 or 4 blocks of the city.

Nick: Being our first time out, it's hard to judge the scene in a city because nobody's heard of us or anything, so it's not like tons of people came out to see us.

MRR: Were there many people excited about it after they heard you?

Nick: Yeah, every show we played there were a lot of people into it. I had a great time in every city. It was awesome.

MRR: Didn't you play in Philadelphia right before the Millions For Mumia march?

Karl: Yeah, we played there the week before. We were trying to figure out how to get back there the next week but we would've ended up having to drive 20 hours out of the way so it didn't really work out.

MRR: What about the 'satanic' thing? On one of your records there's a picture of you from a local newspaper and in the caption it refers to you as "La Crosse's most evil band!"

Nick: Oh, that was actually a friend of a friend.

She worked for the paper and was at one of

UNITED SUPER VILLAINS

our shows, so she snapped a picture and put that caption on there as a little joke.

MRR: So you AREN'T hardcore Satan-worshippers?

Nick: Well, we sacrifice chickens and stuff, but that's about it.

Karl: I wouldn't say "Satan-worshippers," we don't like to worship anything.

Nick: We don't worship the devil, but we sure do hate Jesus!

MRR: Well, you guys do play super-fast hardcore stuff. Karl, you're screaming "is basically a monument to beer." your ass off all of the time and it's pretty intense sounding to the point where someone could describe it as 'evil'.

Karl: Well, we have a couple of anti-Christian songs—three of them, actually. Not so much ANTI-Christian as they are questioning the morals and violent history of such a widespread religion. I don't know if that makes us 'evil' or not. However, we DO like to use 'evil' imagery.

Nick: I think of it as a joke. It's just funny. You know, you have those good Christians (*har dee har har*) who, if you talk about the devil and that you hate Jesus, will be like "I can't believe you said that!!!!"

Ryan: We were gonna make those T-shirts that said 'Keeping Music Evil' or whatever.

Karl: 'Embrace Evil'

Ryan: Yeah, the printer's wife wouldn't let us put that on them!

Karl: She wouldn't print up those shirts.

MRR: No way!

Karl: Yeah, so now it says 'Escapist.'

MRR: What are you guys doing now? Do you have more records coming out or are you just working on new songs or just practicing and takin' it easy or

are you going out on tour again tomorrow...what's going on?

Ryan: We're just working on new songs and trying to put out a new record sometime this year.

Karl: Our newest 7" on Havoc was recorded over a year ago so we've got plenty of new songs.

Nick: Yeah, we wanna write a bunch more so we can put out a gatefold double LP.

MRR: Didn't you guys break up for a while?

Karl: Yeah, we quit for a few months.

M R R : Somebody moved or something?
R y a n : Yeah, I moved to San Francisco for like 3 months.

MRR: And what did you do there?

Ryan: I just got a job and checked it out.

MRR: Was it your plan to stay

Ryan: Well...

Nick: When we were on tour, I always compared places to Wisconsin. You want to live somewhere else, but you want it to be kinda like where you're already at—not too different.

MRR: Well, you have those bigger 'scenes' like Berkeley or whatever, where there's a lot of political activism, punk shows all over the place, and just a ton of active people in general. You think to yourself that it would be a cool place to live. But then the people that live there are saying "No, don't come here. Stay where you are and try to change that place for the better." But sometimes, where you are sucks! I don't think a lot of people understand what it's like to live in a place where the only vegetarian meal you can find is a grilled cheese or... I don't know, I guess it's so conservative around here that it can be very frustrating.

Karl: Yeah, I like it around here, though. I want to leave, but I like it. The 'scene' is really progressing here. It seems like there's a lot of bands forming and a bunch of other cool things happening. I think people get too comfortable though. You can live some place for a long time and it's hard to move away. But I think that that's a big part of life—creating challenge, leaving your comfort.

MRR: Getting out and trying something new.

Karl: It's the same with touring. Everyone thinks that it's not work, like it's some big vacation or something, but it's a lot of work.

MRR: I can imagine. Drive all day, find the gig, carry your equipment in, play, carry your equipment out, find a place to stay, and then get up the next morning and repeat the whole process.

Karl: You've really gotta push yourself to stick with it. You see a lot of bands break up after their first tour. It's kind of a test almost. It takes a lot of conviction.

MRR: Is there anything else you guys want to add? Do you have any new releases coming out or do you have any catchy slogans that you want to throw out?

Nick: Shit, I don't have any catchy slogans. I feel bad that Mike's not here, he could add some comic relief right about now.

MRR: Would you guys say that you stand for anything in particular? If you had to have a mission statement for your band, how would it read?

Karl: I don't know, that's kind of hard to say because we're all pretty individual. Nick's straight edge, I'm the only vegetarian, etc. For example, I'm totally anti-smoking but I don't want to write any songs about it since both of our guitar players smoke. I don't know...we're all pretty different.

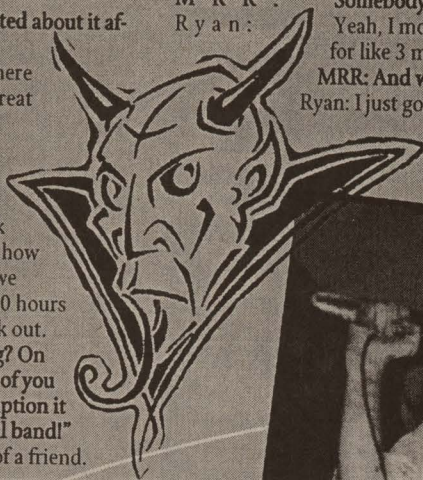
Nick: We're all about rock! (laughter)

Karl: Yeah, fast cars and faster women!! (more laughter)

MRR: Wow, I don't even know what to say about that.

Ryan: I think we all agree on the whole 'staying active and not being a "dead-ass" theme'. Go time!

Update: USV has a couple new projects in the works. They will have a new record out on Deranged Records (Canada) in the near future and are working on a possible split w/ Kill the Man Who Questions. Be sure to check out these releases whenever you see them. Also, don't hesitate to grab their two current 7"s, 'Escapist' on Havoc records and a split w/ The Krammies (another amazing band from La Crosse). Though they like to refer to these recordings as "old," you will surely not be disappointed.



Downtown La Crosse

out there for good?

Ryan: Yeah, actually it was. I was planning on getting an apartment and seeing how I liked living in the city, but I don't know...it's like...

Karl: You missed La Crosse.

Ryan: Yeah, it's like I got home and it felt like there was something worth sticking around for.

MRR: I did that, too. I moved to Colorado and I was like "This is awesome," and I ended up staying there for three years. But every time I'd come home I'd think, "Damn, I miss it here." You know, Wisconsin still has a very pristine environment, despite how much industry Tommy Thompson (*our guv'ner*) is trying to push on it. There's lakes everywhere and there's still a ton of forests left around here.

Karl: It really is a nice place to live, but I think that everyone just gets to a point where they have to find out if they'd be happier someplace else. That's one of the reasons we're touring a lot more; we're trying to find another place to move to.

MRR: Really, so you're thinking about getting out of La Crosse. Are you all going to school?

Nick: Just me.

MRR: Wow, so you're just packin' up and leaving Wisconsin...?

ENEMY SOIL

MRR: So, after 12? 13? releases, what is Enemy Soil up to these days?

Richard: Not much. In the works is a split 7" with Blower on Gas Mask Records. The ES side will consist of unreleased songs or unreleased versions that were leftovers from past recording sessions. Also, Relapse is gonna repress the "Casualties of Progress" 7" for like the fifth time. And I plan to reissue our sides of the Agoraphobic Nosebleed split and the Reversal of Man split with extra songs as one package. Other than that, the web site is still up and I'm still answering mail, and there's still a few copies of some of our records floating around.

MRR: Who is in the band now?

Richard: It's just me.

MRR: In the past you have used a drum machine, and up till now you were using a real drummer. Anything you would like to say about that?

Richard: The drum machine thing happened because I couldn't find a drummer who could play the music I wanted to play. Plus, I'm a control freak, so I could tell the machine exactly what to do and it would do it. Plus it was always on time for practice and it wouldn't forget the songs.

MRR: Which do you prefer, a drummer or a machine, and why?

Richard: I like playing with a drummer better. The way it sounds is preferable. It's more aggressive and more interesting, and playing live with a machine is really wimpy. Only Godflesh can pull that off.

MRR: Why have you had so many member changes?

Richard: I'm partly to blame for that. In the past I had people in the band that, as it turned out, weren't the right people, and I didn't do anything about it because I either didn't realize it at the time, or I didn't want to go through the hassle of getting someone else. In other cases, there were problems with band members who weren't interested in sticking with it for various reasons, be they personal or musical. I was sorry to see some of them go, but not all of them.

MRR: How have these member changes affected the band?

Richard: The songs changed to a certain extent depending on who was in the band contributing lyrics or music. Some of the past members were better musicians than others and that affected the sound of the records and the live shows. So it depends. Add to that—some of the members really held the band back in terms of making progress.

MRR: Being the only original member in the band,

what do you feel makes that different than a band with full membership all of the time?

Richard: Well, again, you can't see how the same band's members will grow together and keep improving their music over time when they don't stay in the same band. The progression fluctuates a great deal.

MRR: How much do you feel Enemy Soil has changed over the years?

Richard: Quite a lot. We talked about the percussion thing; that was a big change. In 1996 we did a mini

tour of Canada and we played with some hardcore bands, and that I think was part of the impetus for writing songs with more of a hardcore influence, and by the time we did that 3" two years later we were playing total grind again.

And the sound and the live shows changed a lot depending on who was playing in the band, as I mentioned before.

MRR: You have a political slant to your lyrics. Why?

Richard: I haven't described Enemy Soil's lyrics as being political in years because I don't want fans of ES to think that the band is politically active, or worse, hypocritical.

MRR: What makes you believe that you have the knowledge or the correct views to force your message on others?

Richard: That's what I mean. In earlier versions of the band the lyrics were very political, even anarchist, and although we thought the lyrics were good, we were still suburban middle class white kids talking about fucking up the system. It was ludicrous. I don't want Enemy Soil to be like these shitty political hardcore bands who always bitch about making a change and the most direct action they take is reaching into the fridge for another beer. I want to stress that the last thing we were doing was preaching or forcing our message on anybody, because we don't have a message. These days if an Enemy Soil lyric happens to be quote-unquote political in subject matter, that is just happenstance.

MRR: How important are the lyrics in Enemy Soil, then?

Richard: Well, I like to spend as much time getting the lyrics together and arranged as putting together the music.

MRR: Some terminology you use is completely nonsensical, like for example "cancerous electrons" from the song "Sick-

ness". Some of your points seem to get lost in the wordiness of your lyrics. Why use such terminology?

Richard: That's where the phrase "creative license" comes from. I'm really not concerned too much with people getting a point I'm trying to make in my lyrics. Art is interpretive, if you want to call grindcore art.

MRR: You use war imagery very frequently. What are your views on the topic?

Richard: I think war is great. It's good for the warring country's economy if it's a superpower and it helps the global population problem. I'd say it's sort of like political Darwinism on the international stage.

MRR: And why the war imagery?

Richard: Just because, to be honest, it's a cop out thing to put on a record cover when you can't think of anything really interesting. But in a way that kind of imagery fits the band name, you know.



Mt.St.Helens are four guys from Chicago who play rock music. They've been around for two years and are just about to release their first CD "On Time, Always" on Arborvitae records. Their previous releases include a debut 7" "Vancouver This Is It", a split 7" with Green Bay's Patron Test and a limited edition tour

CD. They've just returned from their first US tour and are about to enter the studio to record.

MRR: So let's get the "who does what" type stuff out of the way.

Quinn: I play guitar and sing, Matt plays guitar, Jason plays bass and Ben drums.

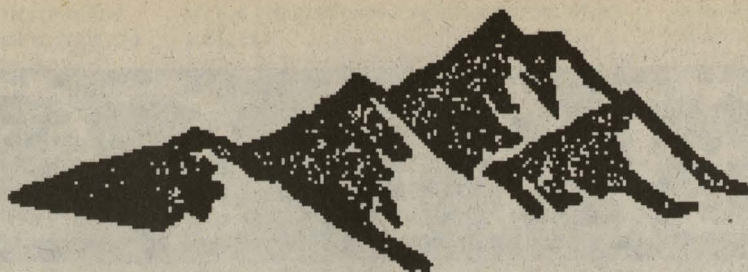
MRR: So what were you guys doing before Mt.St.Helens?

Quinn: We've all known each other since high school, so we have been in bands with each other for the past 5 years or so. Other than that Jason plays a lot of game boy.

Matt: He's addicted to Tetris and Court TV.

MRR: So what's going on in the Chicago music scene?

Ben: Well, a lot of the Chicago bands that we're really into don't play out too much. We're all big Tortoise, Sea and Cake and Sam Prekop fans. But we also like Braid and some of the older Chicago bands like Gauge and Friction.



mt st helens

With Braid breaking up it should be interesting to see what comes next. Quinn: I'm not sure what's going on in Chicago right now. Alkaline Trio are getting huge. I think everyone is waiting to see what the next big thing will be. I don't know if there's any specific Chicago sound that is big right now, but Braid and Tortoise are probably the most influential bands to come out of this area recently.

MRR: How do you compare the Chicago scene with the rest of the country now that you've played out a bit?

Jason: We were all pretty surprised by what was big in other cities. In Pennsylvania we went over amazingly well, the kids out there were very supportive and cool. Somehow we got booked onto a crust-core show in Rochester, NY. We walked in there and it looked like it was 1977 again or something. Needless to say when we started playing most of the people in the club went outside to vomit and/or drink more beer.

Quinn: We played some pretty weird places on this tour, but I guess that's bound to happen. We played in this crazy little garage in Olean, NY that was packed with kids. All those guys rocked out so hard which sort of surprised us, they seemed to be into stuff a little more old-school than us. They were all nice people though, even though nobody's ever heard of Olean, let me tell you, it rocks. We also had a good show in Muncie, Indiana. Small town shows rule. All the

shows in the Midwest were great, but then again we're sort of biased.

Matt: The tour was pretty fucking ghetto ass. We shared equipment with Patron Test and they brought their mini-van and we just brought a four door car. We weren't econolining all across the U.S. or anything. It was fun though. Some of us have toured with other bands so we knew what we were doing, although I can't read maps for crap.

MRR: So what's the significance of naming your band after a volcano in Washington?

Quinn: Well, I was falling asleep one night watching a show about natural disasters and there was this big segment about Mt.St.Helens. I saw the time elapsed footage of the mountain blowing it's side off and the aftermath and everything and for some reason it stuck with me. There are also a lot of people who lost their lives documenting it for scientific reasons and an old man who refused to leave his cabin even though he was warned.

There's an awesome movie that came out about it called "St. Helens, Killer Volcano" it rules, some of the best '80s haircuts, vests and mullets you ever saw. I just liked the name, originally it was just the name for stuff I did on my four track, but when the band came out we used it.

Ben: None of us have ever been to Mt.St.Helens but when we tour out west we're going to make a pilgrimage out there and maybe leave Matt for dead on the side of the road. That would take care of the smell in the car I think. That or some holy water.

MRR: What's the biggest problem with punk rock today?

Jason: Repetition. Everybody likes to do what's popular at the moment. I'm not saying we don't have influenc-



es, everybody thinks their band is original right? I just think there are a lot of people out there that are afraid to go the extra mile and write more than three parts per song.

Quinn: Also there's the problem of being recognized by the music scene at large. There are a lot of bands out there. In order to be recognized you either have to be on a cool label or have some sort of all out media assault to get your name out. I just think people sometimes don't want to give new bands a chance. If somebody is telling you what you should like all the time then why would you want to go outside

studying psychology right now. Ben is studying graphic design and is doing a lot of web-design for bands and labels. Matt is going to school at Illinois State and he's also doing graphic design. Quinn goes to school near Chicago and is studying English. We're pretty busy, we have other bands and jobs that keep us busy. Ben works on a farm so he's never home.

Ben: I tend cattle and shit.

MRR: Sounds tough.

Ben: I come home smelling like a cow.

MRR: So what's the new CD going to be like?

Quinn: It's going to be 6 or more songs

are written to fit the music, so the lyrics really reflect each song.

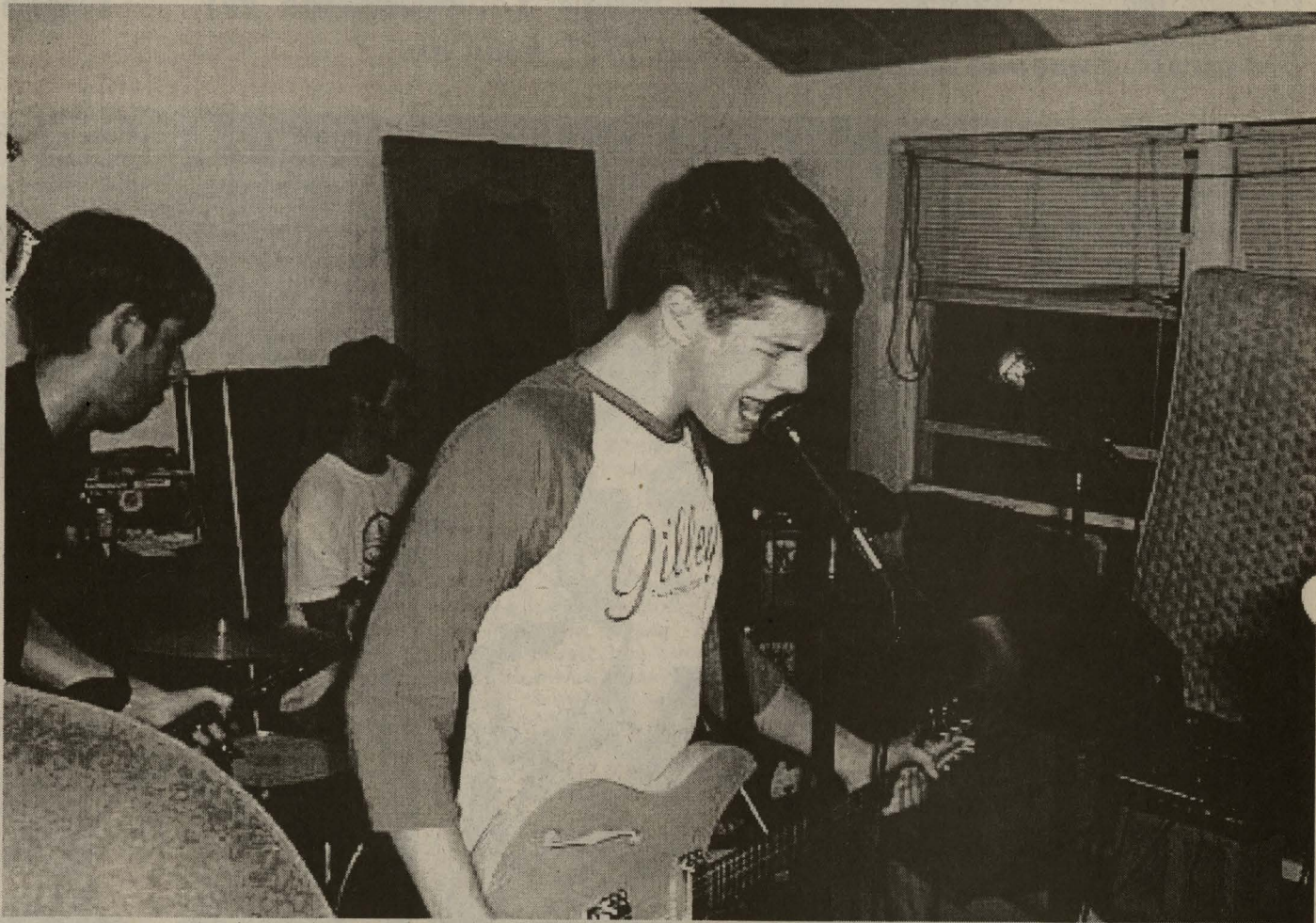
Quinn: I don't have any recurring themes in my lyric writing. I mostly write about things that have happened in my past or our past as a band.

MRR: Why should people buy your records?

Jason: Anybody who wants to hear four people rock out as honestly as possible will like our music.

Ben: We make music that we'd like to listen to, we write for ourselves. I think everybody does and if they don't then that's their downfall.

MRR: For a closer if you could be any



of those parameters?

Matt: You just have to be lucky. Luck and talent will pretty much assure you of getting some sort of recognition. I bet there are so many awesome bands out there that nobody even knows about. We played with some on tour.

Ben: People are just afraid to rock out nowadays. I like all kinds of music but I always enjoy hearing good, loud, technical rock music. Everybody wants to go undistorted and sing about their mom now, that's fine, but we won't do that. We won't sing about sweaters either, I can promise you that.

MRR: What do you guys do outside of the band?

Jason: I go to school in Chicago, I'm

on Arborvitae records with some quick-time footage from our tour. We're going to record for it within the next few weeks and get all the footage dumped down to quicktime format. Hopefully it will be out by October. It's going to rock, I swear. Arborvitae records are hooking us up, the CD is going to look and sound nice.

MRR: Is there any message behind your music?

Matt: The emphasis is really on rocking out. It's not political, which isn't to say we don't have our beliefs, we just don't like to put them in our music. We figure somebody else will do that.

Ben: We really focus on the music, the lyrics are there also and the vocal parts

animal what would it be and what's the first thing you'd eat if you were that animal.

Jason: A possum, I'd eat someone's unattended child or something.

Ben: A goat, I'd like to chew on a metal can and then harass the cows I work with.

Matt: A squirtle, it's a combination of a turtle and a squirrel, I'd eat your nuts.

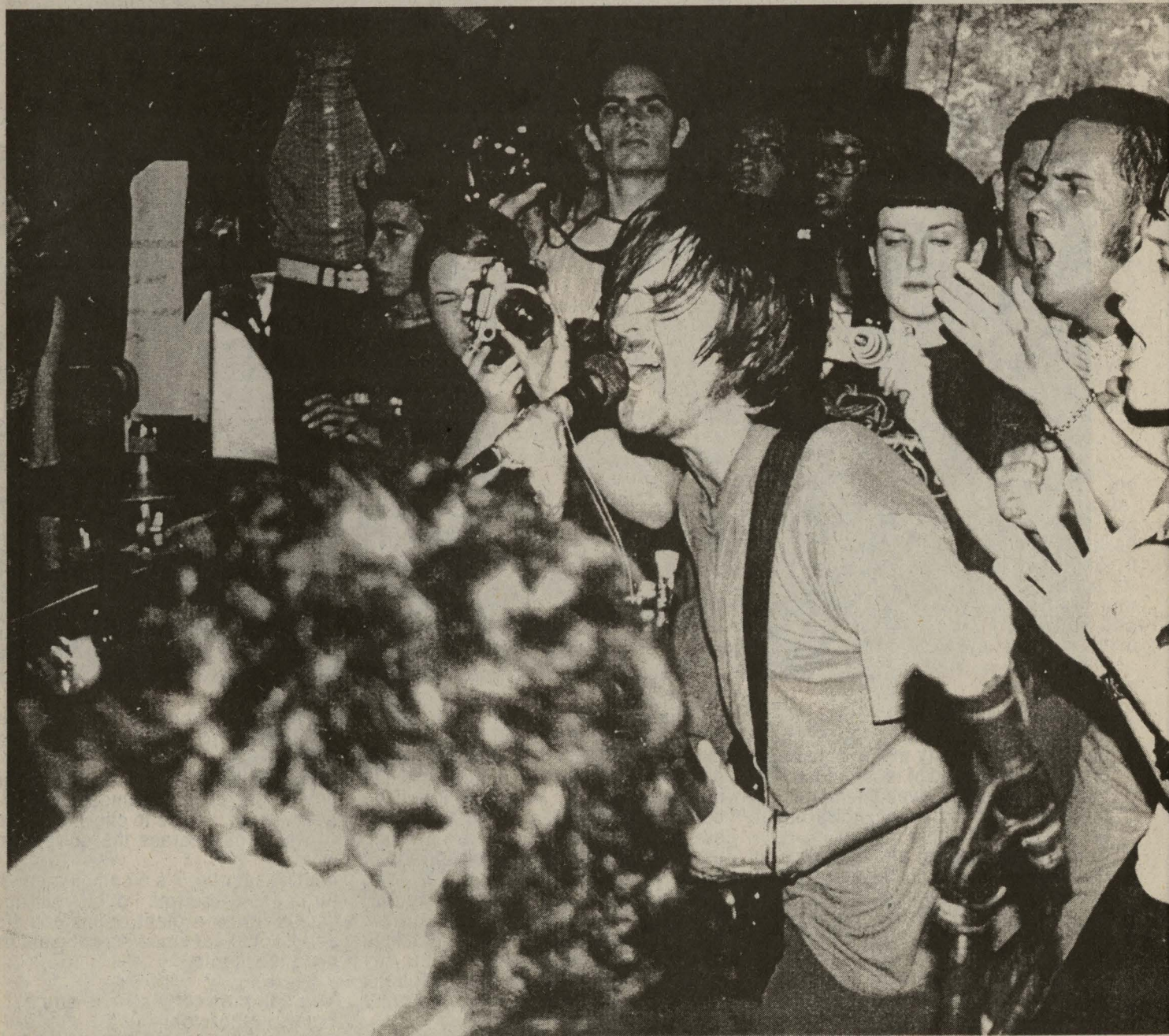
Quinn: I'd be a giant prehistoric sloth and I would eat some sort of giant prehistoric squirtle.

**You can contact Mt.St.Helens at
Fujazzy@aol.com
214 Hawley Lane, Geneva, IL 60134.**

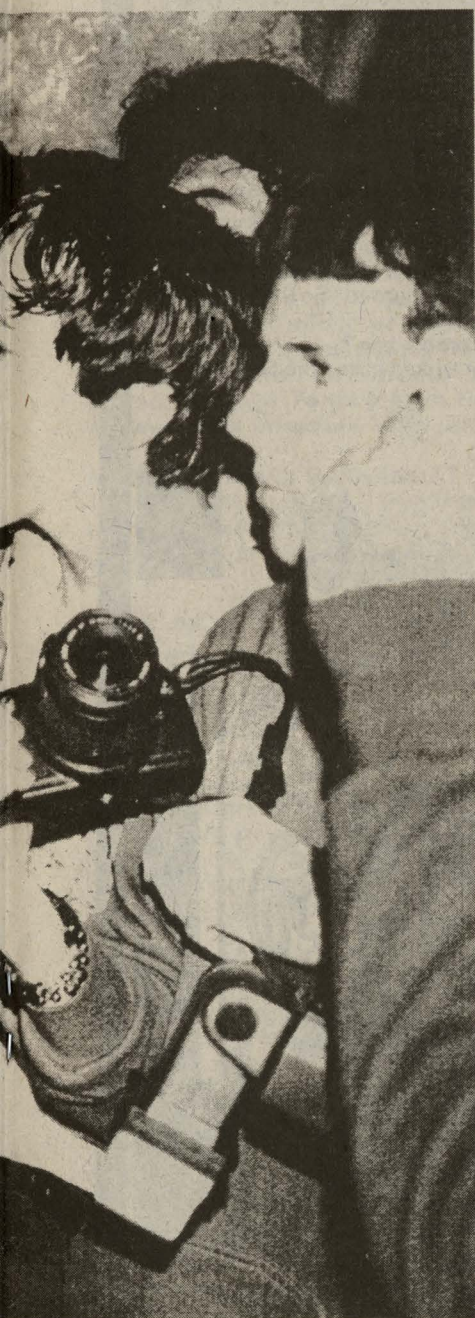
The Locust have been sonically destroying San Diego for approximately four years. The band is Bobby, Dave, Justin, Joey and Gabe. They were interviewed shortly after Justin's appearance on the Jerry Springer Show. Every day since the broadcast, someone approaches

Justin and asks him, "Hey, aren't you the rocker guy with the hair from the Springer show?" Halfway through the interview, a young mother and her daughter pointed at him and said, "Look, it's the guy from TV." Read on.

T



THE LOCUST



MRR: What have been up to lately?

Joey - Fixing my four track, fixing my pedal.

David - Myself, I've been going to a lot of Padres games, a lot practicing, a lot of drumming.

MRR: What do you do outside the band?

Joey - I'm a school boy.

David - I'm a bum.

Bobby - College, fucking listen to rad bands like the Residents. I work a lot.

Justin - I have a record label and button making business. I make 1" buttons and put out records.

MRR - I definitely put The Locust into a metal category. If you were playing this style of music a few years ago, you would have had a really hard time playing punk shows. Why do you think music has evolved to become so much faster, even from what was considered "crossover" in 1991?

Justin - At least recently, people are starting to experiment more and it's more acceptable to do different stuff.

Joey - I think things that people crossed over from listening to stuff like Deicide and whole bunch of death metal bands, then those bands disappeared and left a bunch of people hanging there with nothing (laughter). Then they got to hear bands like Crossed Out or Drop Dead.

MRR: Does the music come more from punk bands playing faster as opposed to being more influenced by metal?

Joey - Both punk and metal.

Justin - If you just think about bands only playing faster, there are a lot of pop punk bands that are playing fast. Then you had other bands that were playing a style of music that was faster. There is a lot of metal influence.

David - I don't like punk at all. Only metal.

Bobby - But you have a Germs tattoo.

MRR: Name some new bands that you listen to and some older bands.

David - I've been listening to a lot of Gore Guts lately. Carcass, Napalm Death. Older stuff, maybe the Germs or Boston.

Joey - I've been listening to the new Tom Waits records. I listen to all kinds of shit: Dead Boys, Vibrators, Leonard Cohen, Johnny Cash. There's lots of good stuff out there.

Justin - That new Melt Banana CD that John Zorn put out. I can't get away from it. As far as old stuff, AC/DC.

Bobby - Fantomás, which is like the new Mike Patton (from Mr. Bungle/Faith No More) and Dave Lombardo's (from Slayer) band. Some of the guitar parts are totally mind boggling. Older bands, The Residents, Renaldo and the Loaf, Snakefinger, Yoko Ono.

Joey - Oh, man, I love Yoko Ono.

Bobby - I also like Mr. Bungle, but not the first album. That one is a piece of shit. The one after that is fucking genius. And Crossed Out.

MRR: How important are the lyrics?

David - I don't even know any of the lyrics or the song titles.

Joey - They're important to the rest of us.

MRR: The reason I'm asking is when I've seen you play live, I have no idea of what of what you're singing.

Joey - These days we've been playing with language a lot, but all of the lyrics have a social or political undertones.

Justin - And when you can't understand what they're singing, it makes you read the lyrics.

David - It's better when you can't understand a fucking word people are singing.

MRR: You mentioned that it takes you a while to put together songs, despite how short they are. How do you put together music?

Joey - Sometimes it does come together quick. Today we put something together in one practice. Sometimes it gets tedious and takes a while trying to hammer out all the details. Someone always wants to change something.

Bobby - There's always compromise. Our songs are 30 seconds long, but they're pretty complex. If you slowed it down, it would be a normal three minute song for some other band. It's not just fast and crazy. There's tons of changes.

MRR: San Diego had a pretty bad speed



problem in the '80s, and now as everyone knows, like most big cities in the US, there's been a surge in heroin use, which has died down a little bit. Is it still as much of a problem as it was two or three years ago?

David - I don't think it's as bad, but I don't really hang out with anybody either.

Joey - All of those people have pretty much dropped out.

Justin - All the rich kids' parents have put them in rehab.

Bobby - A lot of the people that were on heroin are now trying to get off of it or have cleaned up, but then we've got others that are using now who weren't two years ago. I think that the number has probably decreased overall in this city.

MRR: If someone had 24 hours to spend in San Diego, what would recommend they do while in town?

Joey - Go to the Museum of Death (548 5th St. - features lots of gore photos, execution tools and an animal freak farm) and Pokez (947 E Street - serves inexpensive vegan Mexican food) and that's it.

David - Go check out the San Diego Padres and have a beer.

Justin - I agree with Joey, go to the Museum of Death and Pokez. And maybe Wunderland (chain of arcades where games only cost 5c).

Bobby - You could maybe take them down to Mexico to

buy some dynamite.

MRR: What's going on with your house right now? (Justin and his roommates used to have 1-3 shows per month at his house.)

Justin - I think our landlord is selling it, or trying to. All these punk kids, or ex-punk kids, whatever, live there, so it's pretty run down, so I don't think they'll actually be able to sell it. They might tear it down and try to sell the land.

MRR: How long have you been doing shows there?

Justin - For about three years. We don't do them as much anymore because the guys from Tristeza moved in downstairs and they just ruined it with all of their shit parties and shit people that would go to them. The house is surrounded on both sides by apartment complexes and the people who live there have families with small children. I think they get kinda bummed that they live next to all these crazy kids. The people downstairs have no respect for anyone. It will be five in the morning and they're still partying. It's pretty ridiculous. When we do shows, we try to have them over by 11 p.m., then all the drunk assholes will leave by 12:30, so it's pretty mellow after that. But we'll still do shows as long as we live there. We have another

planned in a month.

MRR: Dave, I heard your dad was in Battalion of Saints.

Dave - Yeah, he played on the first record, the "Fighting Boys" 12 inch. He did all the solos and all that. His name is not anywhere on the record. He got in a fight with the band right before the record came out. He didn't want to go on tour, he was settling down, getting married. So they decided not to put his name on the record.

MRR: Was he in the Neutrons too?

Dave - Yeah, then he played in a band called the Stand Bys, an old San Diego punk band.





Rejuvenate is a band based out of New York City. They feature former members of Warzone, Trip 6, Yuppicide, and the Psychos. They are a band that combines old style hardcore with the new styles that are in effect today. Rejuvenate is influenced by the likes of the Bad Brains, Agnostic Front, Sick of it All, etc. Their lyrics deal with problems in today's society, drugs, even trying to better oneself in the midst of impossible odds. You're empowered when you look at their "To The Extreme" album cover. Vocalist Tommy took time to conduct this interview with Jin Lei.

MRR: Who are in Rejuvenate?

Tommy: The most recent line-up that we've had was myself on vocals, Darryl Hardy on guitar, Joe V. on bass, and Raeph Glicken on drums.

MRR: What do you consider your style, grind core or hard core?

Tommy: Hardcore with an old school feel and with very few new elements of the new style thrown in there.

MRR: You depend on catchy choruses more than other bands. It make you much more powerful, right?

Tommy: Actually I like to do that to provide group participation. It does add power to the song, you got that right.

MRR: Who is "Taxi Driver" mentioned in your album?

Tommy: Taxi Driver is Pavlos who runs Wreck-Age records, he actually played bass with us for a very short period. We are still good friends, I like what he is doing with his label.

MRR: Why does "To the Extreme" include so many live recordings (7 out of 12 songs)?

Tommy: Originally we were going to do a split CD with Struggle Within (who are no longer together) for that release. The guy (Ra from Profound Effect) who recorded us gave us recording time and we'd taken him up on his offer to do it. But at this time Struggle Within

did not have their shit together, so we decided to continue without them. We toyed with the idea of rerecording some of our earlier tracks because we did not have enough new ones to take up more space on the CD. I never believed in Mini CDs nor CDEps unless they were reasonably priced. But half of our band was playing in SFA and they were doing their LP plus working on a European tour they did not have any time to record more tracks. Ra came up with this idea to use tracks from a video of a live gig we did. We figured that we did not have anything to lose by doing this. Music has always been about taking risks, I for one agree that is not the best recording quality that exists for that particular release.

MRR: Is there any difference between live shows and being in studio?

Tommy: A live show is once you're out there, you have to try to get it right the first time. Studio you can do as many outtakes as needed to get it to sound perfect. In the studio, I would rather get it right the first time, if I am comfortable with it.

MRR: Where is CIH?

Tommy: It was a club located in Manhattan, but recently they have been closed down due to failure of paying back rent.

MRR: Why did you cover songs from Agnostic Front and Bad Brains?

Tommy: They are/were two of the most influential bands in my life. It was a tribute to both of them and our way of paying homage to what they have done for the scene nationally/internationally in general.

MRR: How did you get your band name?

Tommy: At the time, the scene was in a state of depression due to an influx of violence that was happening at shows. We wanted to bring the scene back and figured a name like Rejuvenate would have fit the bill.

MRR: Say something about your everyday life other than playing punk rock.

Tommy: Other than playing music I try to take care of myself as best as I can. Recently, I



undertook a 50% raw food diet. I work in a New York City park to pay my rent as part of my day job.

MRR: When do you think your music might make the charts?

Tommy: Who knows?!? Actually I never went out to seek getting my music on the chart. That is something that I could never rule out.

MRR: When you were kids, what did you dream of mostly?

Tommy: Growing up, I've dreamed of being an athlete, even though I never saw myself as an athlete. But while in high school, while trying out for a couple of basketball teams, I found out what kind of shallow ignorant types of people were involved in those kind of groups. It wasn't for me, so I focused more on music than sports from there on in because I felt that was my true calling.

MRR: Is there any political meaning in your music?

Tommy: I deal with more personal level topics. I never was too much of a political type. I feel there are enough bands that write political lyrics. But then there are those who feel there are people who write too many personal topics as well. If people feel there is some political feel in my lyrics, then so be it. I'm not out to start a revolution, but I'm for everybody out there to be treated fairly and to fight for what they feel is right in their lives. That is my "political stance."

MRR: What's your future plan?

Tommy: To keep doing what I am doing but hopefully do it better. I want to keep doing my record label (Free Spirit Records), keep doing music, look for an early retirement (fat chance), and do some traveling if I have the time to do it.

MRR: Any final comments.

Tommy: Jin, I want to thank you for taking the time to do this interview. We are working on a new website "freespitrecords.com." Check it out. It's still being constructed. To everybody reading this: stay true to yourselves.

Black Cat Music are a different kind of band. They are not really punk, in the modern sense. They are rock and roll without the posturing—artists who are passionate about what they are doing, but don't take themselves too seriously. They refer to their songs

that.
MRR: You have "revenge" tattooed on you (Brady across his chest, Travis on his wrist). Explain?
 Brady: It's the only reason I get up in the

other.
MRR: Do you think that is better for the personal relationships?
 Brady: Yeah, absolutely. I live with Travis, but other than that, we don't see each other.
 Travis: When we play or practice,

BLACK CAT MUSIC

as, "the new romance," trying to go for something different from the norm. They are a great, dynamic band live that you all should check out. This interview was done with Brady and Travis of BCM in a bar on Haight St. during the big fleet week celebrations in San Francisco. Occasional gaps in the interview occurred when the Blue Angels did flybys and deafened everyone. Interview by Jimi Cheefah.

MRR: How are you doing today? Are you excited about your big Maximumrocknroll interview?

Brady: Yeah, I've been waiting for this all my life.

MRR: Halloween is coming up, Black Cat Music, do you have any big plans?

Brady: It's definitely my favorite time of the year, but I don't know yet. There's a lot of great shows going on.

Travis: We're not doing anything as a band.

MRR: So with the black cat and other spooky imagery that you have, are you worried about being considered a goth band?

Brady: Some people get that from us.

MRR: And you're cool with that?

Brady: Yeah sure, that's fine. We're kind of spooky.

Travis: I'm not worried about people saying we're a certain kind of band because in the long run, if you listen to the music, you know what it's all about. It's not like, "are they this?" or "are they that?" "cause we get accused of that a lot.

MRR: Do you think you're spooky?

Brady: No.

MRR: Travis, do you think Brady is spooky?

Travis: No. Not at all.

MRR: Now, you all have been in other bands of note, do you want to talk about that?

Brady: No. All four of us have been in punk bands for about the last six years. That's

morning.

MRR: Do the other two guys have the tattoos yet?

Travis: No.

MRR: How come the other guys aren't

it's not just practice—it's more of an event.

MRR: How often do you practice?

Travis: A couple times a week.

Brady: We have been together for about a year and a half.

MRR: What was the first show?

Travis: The first show was at Gilman. With the Cuts and Drunk Horse.

MRR: The next show you're playing?

Brady: It's at Sixteen, which is like a rock and roll dance club in the City. It's like a dance club and everything, but crazy '80s rock people show up. Joan Jett was there a couple of weeks ago, Debbie Harry...

MRR: Crazy old scenesters?

Brady: Yeah, and they have fun bands play there a lot. Rock and roll bands. Then, after that show, we are playing at Gilman Street on Oct. 29th with American Steel and the Cost. Should be really fun. It's been a show in the works for a long time.

MRR: Yeah, it's American Steel's comeback show.

Brady: They're back from Ryan being sick and everything.

Travis: Their hiatus.

Brady: It's their record release—it will be really good.

MRR: What's your favorite club to play in or hang out in?

Brady: I really don't go out to clubs that much, but if I do I like them kind of dark and murky like that. I like Bottom of the Hill a lot. We haven't really been playing that many club shows. Just record stores and parties. We played in a garage on Valentines Day. It was rad—we played first, and then the cops came because we were too loud, so none of the other bands could play. Felt bad,

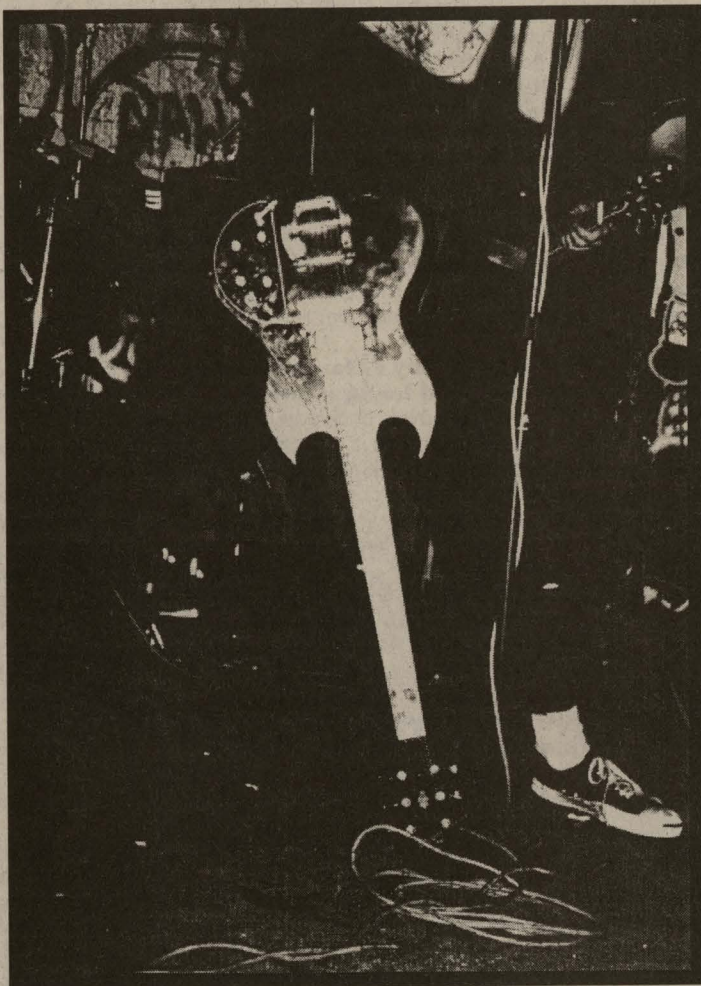
cause we had jumped on somebody else's show and then got it broke up.

MRR: How's your hearing?

Brady: What was that?

Travis: I've got rock and roll ears. I can't hear anything.

MRR: Now you (Brady) and Dan (the drummer) have been playing together for a long time. It seems to me the band is not



here?

Travis: They're workin' and stuff.

MRR: Are you the spokespeople for the band?

Brady: Not necessarily. We all operate separately. We're friends and everything, but the only time we are really all together is when we do band stuff. Everybody leads crazy busy lives. We hardly ever see each

necessarily centered on, but pulls a lot from the drumming.

Brady: Yeah, he's an amazing drummer. I wouldn't even call myself a musician per se, but he is the most insane musician I've ever worked with. He has a weird internal instinct for what we do. We do a lot of writing together. He is definitely the backbone to this.

Travis: He's what a drummer should be, he kinda holds the band up and pushes them. You play with him, rather than just playing.

Brady: Originally it was just the four of us having fun making music. Like, whatever. When we came together for the first time to play, we were all just open-mouthed about it. Form your own opinions, but it just really gelled. There was no way we couldn't pursue it.

Travis: We write a lot together, all the songs.

MRR: What's the plan for the future?

Brady: We just recorded a record, eight or nine songs. We're really happy with it. It's a lot different, it's got a bigger feel to it. We're really happy with it and we're going to try and find somebody to put it out one way or another. It's good, it's got a lot of rock and roll stuff on it. Some kind of moodier stuff than before. We just tried a bunch of different things. It's funny, we're really not a punk band, so we don't feel restricted by anything. We don't have to write within the framework of our band—we just go for it.

MRR: You can go as rock as you want.

Brady: Whatever, if it sounds good or if it feels good we just do it. We don't question it.

MRR: How would you describe the band?

Brady: I don't know, just kind of a rock and roll band. I always feel that we are making the music I want to hear. I don't listen to a whole lot of new music. I listen to some, but I don't listen to whole lot of new bands. I think we all just wanted to make the music that we weren't hearing.

MRR: That you weren't hearing?

Brady: Yeah, if you can't find the music you want to listen to, you just make it.

Travis: We're definitely not a retro-rock band. There's a lot of those now. Most of them suck.

Brady: There is this huge scene of like Johnny Thunders-esque bands that are trying to live the '70s over again. I don't know—there are too many bands in the world.

MRR: Some of them are good, but a lot are just on the bandwagon.

Brady: Some people just shouldn't make music. Just because they can, doesn't mean they should.

MRR: What about touring?

Brady: We're going to LA in November for a couple of dates. To play with this band called Nightmare Syndicate. Orange County, San Diego type of thing. We're just trying to wing it. Everyone is working or in

school full time. I work seven days a week. It's kind of hard, but we are trying to set up some for the Spring. It's all really sketchy—details sketchy—like on a magic 8 ball, "future uncertain."



Travis: We don't have the money to back it, you know.

MRR: Do you rely on the magic 8 ball for a lot of the band's decisions?

Travis: It seems like it.

Brady: Just set one on the dashboard and go for it.

Travis: We all sort of gather around it at practice.

MRR: Map out the tours according to it. Should we play Phoenix? (mock 8 ball ceremony).

Travis: Outlook not good.

MRR: So Travis, tell us something about the band. What's your reason for doing this?

Travis: It started out that Brady and I just wanted to play music together. We didn't even know what was going to happen with it. I knew Dan from a while back, 'cause we used to work together, so I said to Brady, what about Dan? Just

together perfectly, because he played with Dan and we all knew each other. At the time, and right now, there are not a lot of good bands in the Bay Area, but especially in the East Bay, there are only a handful of

good bands.

Brady: We have played with a some cool bands.

Travis: There are some, but it just seemed like there wasn't much going on.

Brady: My problem, and I know this might sound pretentious, is that there are just so many bands out there and about 75% of them are just awful. Sure, it's not up to me to decide who makes music or not, but I'm gonna just step out on the limb here and say that 75% of people in bands should just go back and be hunch-backed indie rockers and buy the records and shut up.

Travis: Bands are like jobs—there are a lot of them, but most of them suck. What are you gonna do? There are like a million bands right now, and anyone can put out a record and anyone can do whatever. You just have to sift through so much shit to find something that's decent.

MRR: Are there any bands that are inspiring you right now?

Brady: We played with this band called The Kill In Me. They are amazing. The set is completely fluid, the lights fade in and the music fades in, they rock, kick ass, then

the light and music fade back out.

Travis: There is a rad band out of the East Bay called Drunk Horse. We played with them and I was really impressed.

Brady: They are super progressive...

Travis: Like Uber-Rock. They know what they are doing—that's why I like seeing them.

MRR: You like seeing someone doing something different?

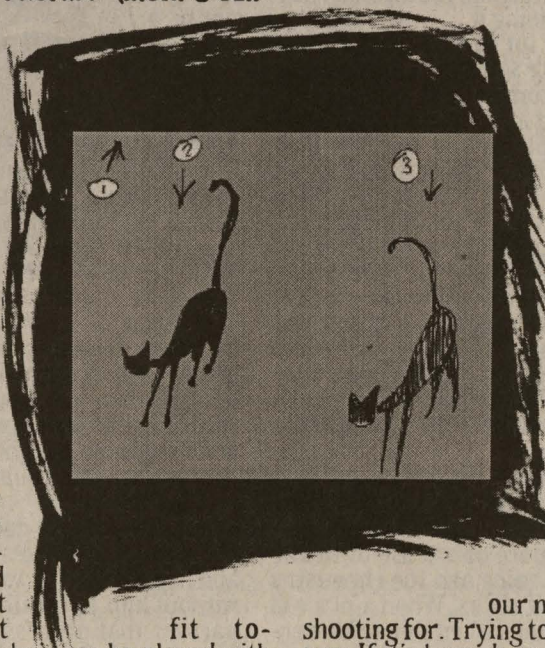
Brady: The whole thing for me is pushing the envelope. It's not enough to be in a shitty punk band, playing music that was done in the '70s, that's all been done before. The whole phenomenon of underground music has become this safety net for people who are incapable of doing something new and exciting. To me it should all be like changing, new

stuff. Trying to get that out in

our music is what we are

shooting for. Trying to make it something new. If it's been done before, than what's the point? There are always like one or two cool bands and then legions of people just trying to follow it.

Travis: Yeah, a band that defines it, and



then they just multiply from there like little bunnies.

MRR: It seems like I have known both of you guys since you were youngsters, and you have always been in bands doing something.

Brady: We were definitely both music kids.

MRR: You grew up on it and you're pretty much in it for life?

Both: Yeah.

MRR: Do you see yourselves at 50 years old making music, still creating?

Brady: I think at some point I'm gonna get disillusioned about the whole process of putting out music and playing it live. I am much more of an art fag kinda guy. I'll probably do something else artistic, but not necessarily always music—but then again, maybe I will.

MRR: Do you do any other art?

Brady: I do a lot of painting, a lot of design, sculpture, whatever. Just like anybody does, except I think I take it a little more seriously, unfortunately.

MRR: Do you do anything with it, or just kinda do it for yourself?

Brady: I'm going to go to school. It

pretty much is just for me. I started out doing flyers and I felt like I had a knack for it, so I just kept doing it.

MRR: There is a lot to be said for good flyer art. There are some amazing graphic images that can come out of those.

Brady: I really get a kick out of kids doing it. A lot of people in any underground scene can appreciate music because it's this total passive thing that you just listen to, but within that same community there are a lot of the most amazing artists, if not doing music stuff, maybe they are painters or whatever. Nobody really notices that stuff. This is the new generation, this is the new Left Bank of Paris. If you're into that kind of thing, you have to open your eyes, because it's all around us.

MRR: Do you think there is a strong artistic scene here?

Travis: It's getting better.

Brady: There is a big artistic scene here, but it's anywhere that kids are. Just some places, there is more of a sense of it. The community gets going and the chemistry of it just works, it clicks. When a place is the place to be, that's when shit gets interesting. Obviously that can't be made to last forever. It happens and then it fades, but if you can be there and be a part of it, take it over and fuck it up and get high while you're doing it. That's the way to go.

MRR: It's like the Sex Pistols first show, there were 50 or 60 people there, but out of those there were the Buzzcocks, Siouxsie Sioux, Morrissey and all these amazing people who came out of it. They were there at the hub at the right time.

Brady: Yeah, right. Like there was a lot of really amazing music coming out of San Diego a couple of years back, or the East Bay in the late '80s.

Travis: Seattle.

Brady: It changes geographically, but when it's on, it's on and that's the time to just open up and live.

MRR: Do you think this is a pretty open artistic community?

Brady: Not really, it's kind of in a down time right now.

MRR: What about you, Travis, do you



have any other passions besides music?

Travis: No. All I know how to do is play guitar.

MRR: So, this new recording, you did this one with Willy Samuels?

Travis: Yeah, with Willy at Nu Tone Studios.

MRR: Tell us a little about Willy.

Brady: Willy is an amazing guy—he was born with a microphone in his hand and he has taken a lot of classes. He's got the kind of patience that I don't have.

MRR: Seems like he's got a great ear also.

Travis: He started out the typical kid. He likes music, plays drums. He would always hang out at guitar stores and listen to people and acquire knowledge. Started out with him just having a 4 track and recording friends, graduating to an 8 track, and now he's got the full studio with everything you could want. He's doing really good.

Brady: With us, he doesn't just record or push buttons. He likes us and he produces and helps us out. It wouldn't be the same without him. I'm really into having a third party in that process. Bouncing ideas off of people. If you just think that you are so d.i.y. you can sit in a little room and it's gonna be your best work, than you're completely mistaken.

MRR: I also think Willy has a knack and a

certain passion for it, that in a few years he'll be a name guy like Kevin Army or Andy Ernst. That people will know it's quality and that it represents a certain scene.

Brady: We told him that and he told us to shut up. He's really modest. He's one of those people that are definitely going places.

MRR: Black Cat Music has a dark love theme to its song lyrics. Do you consider these love songs?

Brady: I don't set out meaning to. That's the kind of stuff that gets me to sit down and write, though. It's about loss and disappointment, waking up tomorrow and knowing things are going to be much worse. At the end of a horrible day, tomorrow will

be much worse.

MRR: Is that your basic attitude then?

Brady: Everybody thinks I'm a really down person, but I think I get a lot of it out in the music.

MRR: Good music for nihilists?

Brady: Yeah—it's like nothing is ever going to be alright, you're not going to get all you need and want.

Travis: You can't always get what you want.

MRR: No matter how much pot you smoke and reggae you listen to, everything is not going to be alright.

Brady: Right, you spend all your time going after your dreams only to get hit by a bus the next day.

Travis: That's life, though.

MRR: Any Black Cat Music message to the people?

Brady: I want to say something evil, but I shouldn't.

MRR: Go ahead.

Brady: Attention! If you're in a really bad punk band: stop what you're doing. Sell your guitar and buy records. By all means stop making awful music. Bands don't die, they multiply.

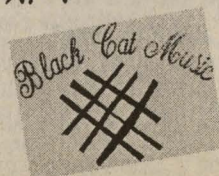
Travis: If you see me at a show, buy me a drink.

Brady: That goes for me too.

MRR: I think that probably goes for all the guys.

Brady: Actually, if you see me at a show turn around and run for your life.

Contact Black Cat Music c/o Cheeta's Records, PO Box 4442, Berkeley, CA 94704.



Ratos De Porao are one of Brazil's longest lasting and best known hardcore thrash bands. Their most recent album was recorded by Billy Anderson, who is known for his work with Sick Of It All, Sleand Artimus Pyle among many others. The album is titled "Carniceria Tropical" and is available on Alternative Tentacles Records. The members of RDP are: Jao - guitar, Pica Pau - bass, Boka - vocals. A Japanese version of this interview also appeared in Tokyo's Eat magazine. Interview by Devon Morf.

police don't give a fuck about murdering some marginals, they just say it's one less. A part of the population agrees with that, but the discussion goes too far, is not just the fact of murdering people deep down in the criminality.

MRR: Is RDP still on Roadrunner Records in Brazil? How did the band sign to Alternative Tentacles?

Boka: No not at all. The contract was finished in '96, and then in '97 we signed with a shit, rip-off, stupid Brazilian label called Paradoxx. The last

album "Carniceria Tropical", was licensed to ATR from Paradoxx, so we didn't sign directly with them, but if we didn't have Paradoxx in the middle, it could have been much better. Anyway, Paradoxx paid for the recording and brought our great friend and professional Billy Anderson, and then me and Gordo went to San Francisco to mix it.

MRR: Why did Spaghetti (RDP's former drummer) leave the band and how were you chosen to replace him? Were you asked to join, did you audition, or did someone recommend you? You live in Santos. Do the other members live in São Paulo? Does this ever make practice difficult?

Boka: As the guys told me, he (Spaghetti) said that the band and the road were not for him anymore, so he decided to leave the band in peace. I used to play in a local band from my home town called Psychic Possessor, and we had played with RDP before. I made a call to Gordo, and I wasn't unknown because we already been friends and they had seen me play live before. We played some songs together once, and then they asked me to learn the last album ("Anarkophobia", that I personally don't like that much). I came back two weeks later and played almost the whole album the first time, so they said: "if you really want to stay, the place is yours." I accepted, and I'm still here almost nine years

later! We practice infrequently - just when we are writing new stuff.

I go to São Paulo (one hour travelling by bus) twice a week. I really enjoy living in Santos. I love the moon, the beach, surfing, going out with my daughter Isabella (three years old) and my girlfriend Pamela - you know, all of that. I prefer to live here, because it's a small town, and calm. São Paulo is a fucked up, messed up, overcrowded and violent city.

MRR: Gordo is a VJ on MTV Brazil. How does his job affect the credibility of the band to Brazil's hardcore punk community? Do some people view him as a sellout? How does he feel about surrounding himself with people aspiring to become rock stars? Especially after writing songs such as "Money" and "Rise and Fall"?

Gordo: Well, our reality here in Brazil is totally different. We're not paid by the government or able to squat to be *punk* all our lives like in some countries I know. Our reality is very hard, and I spent eight years of my life totally fucked up, without any money. I was almost homeless (I used to sleep at my friends' house, when there was room for me). The band didn't even have amps or a drum kit. The invitation and possibility of having money for a better life couldn't be thrown away by me. Even for a job like for the fucked up MTV. Anyway, I'm not VJ at all. I do a program everyday on Brazilian MTV, and it's totally crazy and punk, and it's dedicated to the



MRR: The band's name, Ratos De Porao, means "cellar rats" in English. However, I heard that it's also the name of a Brazilian newspaper that lists all the names of street children killed by death squads during the course of each week. Is this true?

Boka: Well, I never heard the word "cellar" before (my English's not that good). The translation we use for that is: "basement rats." If it means the same, you're right. I also have never heard that we have a newspaper dedicated to report that only, but it could be a small, local newspaper that we don't know, maybe in Rio De Janeiro. In São Paulo, I don't think so. Anyway, it is true that we (in Brazil) have children murdered by the police (a hidden death squad). Sometimes innocent people die. Sometimes children, adolescents or even adults commit violent crimes, but lots of times their lives won't change at all because finding a job for the poorest cast of society won't pay them enough for a decent life. So this social issue is very complex. They know that selling drugs, or robbing and a series of crimes, could be a better life, even though they could go to jail. I call it unconscious revolt against the system and society here. Some people say that the Brazilian people never protest or revolt against anything, so then what the hell is that? That's what the system never expected and can't control now, the increase violence in the biggest Brazilian cities. The

underground scene as much as possible. I support D.I.Y. gigs, records, videos, bands, zines, whatever. We always have people invited to participate and be interviewed with lots of humor, but at the same time, with lots of criticism of politics, music, society, points of view.

People can say what they want, even "Fuck you, stupid motherfucker who works for MTV in the daytime In that incorrect/correct way I have the best attendance on TV, and I'm proud to get that in a such commercial and hypocritical corporation like MTV. I've had the fame of punk traitor number one since the day I said that RDP played Hardcore, not Punk Rock. The punk/hc community here has good intentions and their own convictions, but the majority of them are too radical and ignorant, without information or with distorted information and violent attitudes. The most radical ones are into what they call "anarcho-resistance", or something like that, and really hate us, but their acceptance is not the most important thing to us. Lots of people respect RDP here, see us as band with integrity and are respectful for what we have done during these 18 years. I think that what I do to pay my bills can't affect our dignity.

The situation of dealing with and living surrounded by idiot pop star people doesn't bother me. I just say "hi" and don't have any respect for their attitude. I hate everything and everybody!

MRR: How does the Brazilian punk/hardcore/metal scene differ from that of other countries? Are there any elements, advantages or dilemmas that are unique to the Brazilian heavy music scene or the environment they exist in?

Boka: I think the difference is the lack of money and information. It's difficult to tour, make things happen, and maintain a band or a project. I think we're just years and years behind compared to the US or some countries in Europe. I think what makes our scene unique is the anger, effort and behavior of the people. I think everybody who really has their heart in it has got blood in their eyes to do these things. They are very excited, real and intense in every little thing. We need to be warriors to survive and stay in the underground.

MRR: How has the scene in Brazil changed over the years? I know there is a new generation of bands in Brazil, however, for the most part many people outside of

South America still associate Brazil with bands such as Olho Seco, Colera, Sepultura and Virus 27.

Boka: We have lots of things happening and in evolution. Tons of new bands, zines, records, D.I.Y. labels, some tours, places, and cities to play. Lots of things have changed over the years. As I deal with records, trading, mail and all of that, I feel the same way. People overseas always associate Brazil with Sepultura, or the first generation of the punk thing. I think too many bands are singing in English and trying to sound like anybody else. We have a lack of personality, but we have lots of great stuff that I think could represent our

scene in update. Bands are trying to tour overseas and have their records out, and I think it's going to work properly and make the new generation better known.

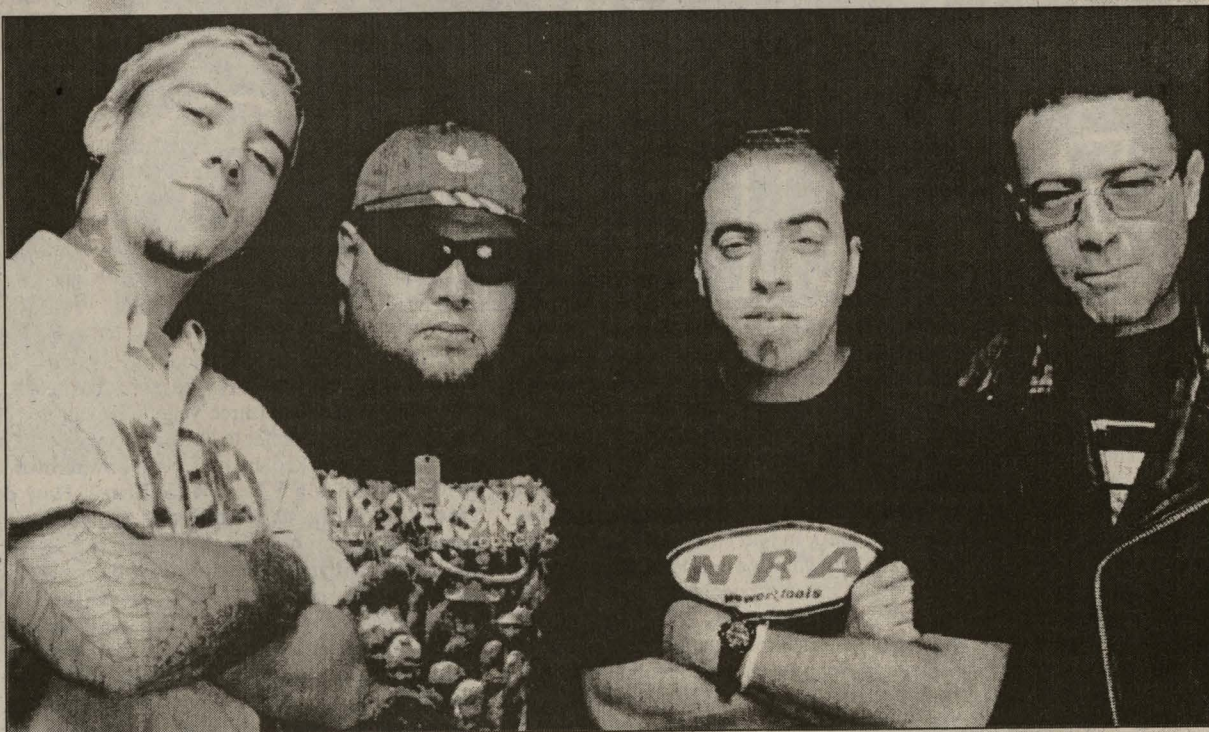
MRR: RDP's lyrics seem to have changed over the years, from more standard punk anti-system lyrics, anti-nuclear weapons, anti-nuclear pollution, anti-war, etc., to lyrics dealing with problems specific to Brazil. In fact, on the 1989 album "Brazil", RDP even dedicated an entire album's worth of lyrics to problems in Brazil. Many people seem to either associate Brazil with happy things like Carnival, beautiful beaches, girls in string bikinis, samba and the Amazon, or dark things like exploitation of the environment and indigenous people, violent crime, drugs, and police oppression. How do you perceive your own country? Do you think it is fine the way it is, do you think it needs to change, or would you move to another country if you had the opportunity?

Gordo: Our country is tragic and comic at the same time - my lyrics too! We always say that if the military dictator comes back, we'll be the first ones to be killed. Here we have as the subject of lots of albums, and we just mentioned, some items on the big list of Brazilian disgraces and lies. Brazil is a paradise and I wouldn't live in another country, but we would need to kill all the corrupted politicians that bring the nation down.

MRR: When I was in Brazil four years ago, I heard there was a movement by some southern Brazilians to separate from the rest of Brazil. Apparently this movement was propagated by wealthy Brazilians (mostly of European extraction) that felt that with southern Brazil's smaller population and stronger economic base they would be better off to not be affiliated with the other, poorer Brazilian states such as Bahia. Are you familiar with a movement of this nature? How serious is/was it?

Boka: Yes, in the South we have a few people that want to separated the region and have their own autonomy and government. These people are mostly from German families that immigrated to Brazil 60 years ago or something. I think it's not that big of a deal. We can't deny that in as big a country as Brazil it is more difficult to have a good economic situation for everybody and that a small coun-

Ratos de Porão



try could be richer. You know, I don't believe in frontiers, countries, flags, government, white supremacy. I want all of them go to hell and leave me in peace!

MRR: RDP's first few albums were sung in Portuguese, then English was used on "Just Another Day In Massacre Land" and "Anarkophobia." On RDP's most recent LP, "Carniceria Tropical", there is a return to Portuguese lyrics, yet no lyric sheet is included at all, either in Portuguese or of English translations. What was the reasoning for this? I know that the band's lyrics are quite important and often tend to be political. Could you please explain what a few of the key songs on the album are about?

Gordo: When we sign with the fucked up Roadrunner, we were forced to have English versions for the albums. I'm not that good at singing in English, and I don't like it. On the last album we have some personal subjects. The record went out in the US without the lyrics or translations by option of ATR, but we didn't discussed this with them. Big mistake, I agree. I consider the lyrics in this album good and important, too:

"Va Se Virar", tells you to move your ass and stop putting the blame on life. If your life is shit, you can't accept it, and need to fight., so I say, get up early in the morning and move your ass! "Attitude Zero" talks about rich kids that fight Jiu -Jitsu (a big fashion here), want to hit everybody, including their stupid girlfriends, and don't have respect to anybody. Distorted and lost values of a stupid culture fed by the rich people. The culture of thinking as always having, never being! "Outra vez" is about the ex-president who was out by impeachment (Collor is his name). He stole lots of the public's money and was addicted to cocaine. Now, some years later, he wants to come back (he lives in the US now) and re-elect himself, can you believe it?

MRR: In hindsight, does the band feel a bit silly about wearing an S.O.D. "Speak English or Die" shirt on the "Descanse em Paz" LP?

Gordo: We were a bunch of idiots, we knew about it, but we didn't care. We couldn't speak any English at that time. It was in '85, so we should have been the first to die!

MRR: In Argentina I once briefly saw an RDP comic book that illustrated the lyrics for Video Macumba. What was the concept behind this project? Did Pica-Pau illustrate it? How was it distributed? Was it included in the "Massacreland" LP?

Boka: That comic was produced and invented by a friend of ours called Marcatti who made the cover art for the Brazil and Anarkophobia albums. Well I really think it sucks, and it was a stupid way to make money, and it didn't work at all. I don't give a shit for that!

MRR: Why did you include pictures of infamous dictators like Hitler and Duvalier as infants or young children on the lyric sheet of "Masacreland"?

Boka: The main idea was that every baby can grow up and become a crazy alienated monster and be really bad to mankind!

MRR: What made RDP decide to do a cover song of "Ultra Seven No Uta"? Is Gordo a big fan of Ultra Seven and/or Japanese live action, anime and toys?

Gordo: I am 35 years old and I grew up seeing Mangas and Japanese series. Ultra Seven was my fave. I have collections of videos, monsters and stuff.

MRR: What Brazilian band's songs do you cover on the domestic "Feijoada Acidente"?

Boka: We covered lots of stuff that influenced us and that we like, but of course a big part of them stayed out. We have: Olho Seco, Hino Mortal - (the first Brazilian punk band), Inocentes, Garotos Podres, Patife, and some more.

MRR: On the international "Feijoada", the liner notes state that 90% of the population of Brazil listen to Afro-music. Does this mean that members of RDP don't listen to Afro-music, or do listen to hardcore as well as more traditional Brazilian music? As a drummer, have you ever done any Samba or Capoeira drumming?

Boka: We just meant that punk rock or rock 'n' roll are not part of our

culture, and it is fuckin' hard to maintain a HC band in a situation like that. My fave music is HC, but I listen to other styles too, but not Afro. I used to play capoeira bits with a friend that teaches this art. He invited me and I went there several times. I can play some samba too.

MRR: What are your favorite Brazilian films? How do you feel about Zé do Caixão films?

Boka: I like Brazilian movies, but that kind of trash like Zé do Caixão. I like movies that report situations of the daily life, and different kinds of lives, people here live being in a different caste of the society. Films like *O homem que virou suco* or *Pixote* are the style of my favorites.

MRR: I'm pretty sure I saw a picture in *Thrasher* a few years ago of Gordo skating a pool in São Paulo. Was this the same Gordo, and does he still skate?

Gordo: It wasn't me, I have never skateboarded in my life, but I have lots of friends that are skateboarders and I really like and respect them. The name of the guy you saw is Anta.

MRR: When RDP plays live, what is the set list like? What albums do you play songs from? Mostly newer stuff, or from all the albums?



Booooka: We really try to play all the periods of the band. We play more than 30 songs.

MRR: How extensive are RDP's tours of Brazil and South America? What is the most remote or off-the-beaten-path city RDP has ever played? What is your most memorable show with RDP?

Boka: Here in Brazil we play on the weekends, and we have already played in Argentina more than six times and in Uruguay. This year we'll hopefully play in Chile. Portugal and Rio de Janeiro have been memorable all the times we've played there, very crazy and packed shows.

MRR: How was your Brazilian tour with the Varukers?

Boka: We just played two gigs with them in São Paulo, together with Olho Seco and Gritando HC - very good! Crazy! I stayed with them throughout the tour and they really had fun. We had about nine gigs in the best cities to play in this country.

MRR: When was the last time RDP toured the US? Was it 1987 on the "Brazil" tour, or did they return again after that tour? Does RDP have any plans to tour the US again?

Boka: We never toured the US, but hopefully this year will be our debut tour there.

MRR: I know that Finnish hardcore and punk have been a big influence on RDP over the years. Will you play in Finland on the upcoming European tour? Do you plan on meeting or playing with any of the bands that influenced RDP? Are you familiar with Força Macabre, the Finnish band that sing in Portuguese and are influenced by Brazilian hardcore?

Boka: The costs to go to Finland are high and we can't afford it. In the early '80s, the Brazilian scene was very influenced by Finnish, Swedish and English stuff. I really like this stuff. I had some contacts by e-mail with Força Macabra, and we trade some records and stuff. I think these guys are fuckin' crazy, and I hope to meet them one day!

WHAT HAPPENS NEXT? is the Bay Area über group. PINHEAD GUNPOWDER is merely a super group. They remember hardcore before Victory Records, the Warped Tour, and when a smoke was a smoke. This interview took place in Howling Bull, Devon's toy/record store, with Jeff A. Heerman lending moral support. Tom H.

MRR: What's the difference between 88 youth crew revival and Bandana Thrash revival?

Robert: They aren't even remotely similar.

Max: Yeah, totally.

MRR: How?

Max: 88 youth crew is more contrived. And (bandana thrash) is a lot earlier and it's closer to the whole DIY ethics and good ol' lefty politics. It's just thrash, trying to be noisy and non-rockstar and your typical punk rock ethics. I think 88 youth crew...

Craigums: I think they had the energy, the (original) 88 youth crew.

Max: Oh yeah they had the energy, but they also had the "let's go for the big business clothing apparel."

Robert: The 88 youth crew revival seems to be a whole lot about looking really good, whereas the bandana thrash revival is a whole lot about looking silly.

Max: And going as fast as you can.

Devon: Also, the whole 80's thrash thing, bands like HERESY and RIPCORDER were just as influenced by SSD and DYS as they were by CRUCIFIX. So you had these semi dirty, patched kids jumping around because they were so into watching American hardcore bands go off, whether they were straightedge or whatever and then also having a left-leaning agenda that was more on a personal bent. Instead of just shouting catch phrases, HERESY's lyrics were so personal and heartfelt yet really politically motivated. Their anti-war songs were morbid, graphic depictions of what wars do to people, instead of

WHIN?



"War is bad!"

Max: I think what is weird about this scene is that it constantly reinvents itself, yet it looks to the past. With the 88 revival, except for a few labels that are putting them out, those kids weren't around so they're recreating an image that they get off of how the scene tries to present itself like through record pictures or old zines.

MRR: Like the two finger point from the BOLD LP?

Max: Yeah, exactly. But they weren't at the shows to see the same fights that they are totally pissed off about now, existed back then too, and the same coat rack mentality for your "hot chick" girlfriend and the jock attitude too.

Jeff: You could say that about a lot of scenes.

Max: Totally, the entire scene is retro, what's not looking to the past to some extent.

Robert: Please don't mistake any of that as talking bad about people who weren't old enough to be around.

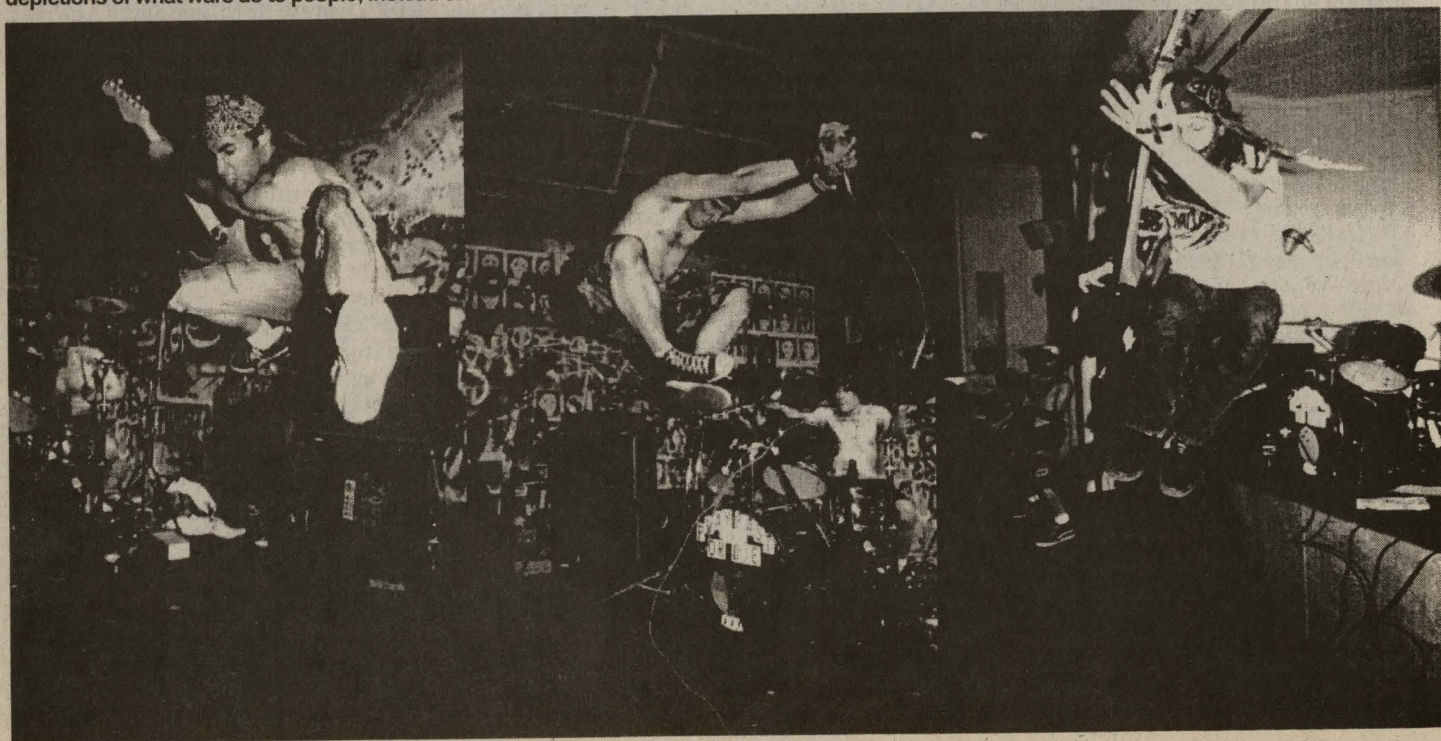
Devon: For me right now, I feel the same as when I was 15 and I'm getting a second wind. I'm playing the type of music that I totally loved then and saying the things I've wanted to say before. But I grew up in the suburbs and the kids who wanted to play in a band with me wanted to just do goofy silly punk stuff. I had a great time doing it, but for me I'm getting to do what I wanted to do then. One kid wrote in and said wow, I can't believe that WHAT HAPPENS NEXT dresses the part. Dude, I just took the clothes out of my closet from 15 years ago and put them on.

MRR: Who else is part of the bandana thrash revival?

Robert: Take it, Max.

Max: In all honesty, maybe I was using the term too strongly (on the Bandana Thrash comp flexi) to connect a symbol to something.

MRR: You mistakenly made another "power violence" term.



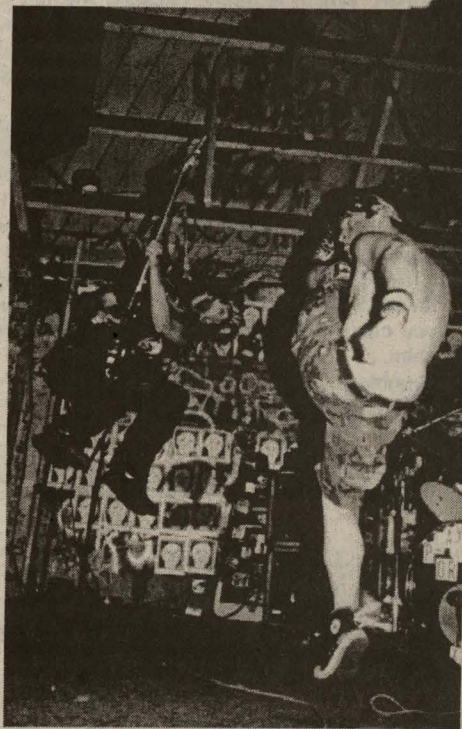
(laughter)

Max: No. But the bands in Japan take the whole bandana and flannel thing to another level. I met CRUCIAL SECTION in Japan. They were by far THE bandana band. Watching them walk down the street amongst the typical citizens of Tokyo,

crumbled.

And then Tim Yohannan said he had enough on a HERESY review and wrote "more generic tuneless thrash, more generic tuneless thrash"

Max: I love that review, I wish we could get a review like that! Other bad elements about thrash. I constantly refer back to the



Max: Not at all, they're spread out all over.

Devon: And everybody has just been introduced to another person and this discovery is only recent and the fact that Max put out the flexi is kind of like compiling all of these people that are just starting to be networked. We're all getting more close knit and corresponding.

Robert: Just like all the bands did 15 years ago.

Devon: Exactly.
Max: To plug something, the Dan Doh label in Japan just put out a three LP comp of all bandana thrash core bands and American style 80's hardcore bands. Completely undiscovered bandana bands. I'm a complete latecomer with that flexi idea, and WHAT HAPPENS NEXT is somewhat a latecomer, even though we did it on our own without trying to mimic anything. But once we started we found out that there is already a network evolving of all these bands that are into 80's thrash.

Devon: I'm totally excited because back in the 80's it was just like that. There were bands everywhere, Europe, South America, Asia, Australia, South Africa, Canada. All these bands were writing each other and doing similar things and networking.

Max: Like what HERESY said "network of friends."

MRR: What are the bad elements of the old days that you are saying such great things about, that people might have forgotten or don't know about?

Devon: I think the biggest problem, which happens with any scene, is that the 80's thrash scene was killed by getting so big and everyone sounded exactly the same and it just kind of



I didn't know how many bandanas could fit on a body until I saw them. They fit the part perfectly. There are a lot of bands, DISCARGA from Brazil, and D.R.Y., L.I.E., CRUCIAL SECTION, RAZOR'S EDGE, FLASH GORDON. Even, LIFE'S HALT and bands like that aren't bandana, but are into the whole 80's flipped up hats and skateboard core, with good politics and still DIY and everything.

Devon: I don't think it's a conscious revival movement. It's a spontaneous embracing of what people like. It kind of happened everywhere, like when Max and I first discussed doing this a couple of years ago, obviously in Japan the same thing was happening.

Robert: It's not like we conspired with LIFE'S HALT before the fact to form relatively similar sounding early 80's hardcore bands with flipped up hats. It just so happened that we played a show together and we fit perfectly even though none of us knew each other at all.

Devon: And all the bands from Japan, some people might get the perspective that they are all from the same city, but they're not.

days of the Farm in San Francisco as being the hay day of San Francisco thrash. But every time I got off the bus and had to walk through Potrero Park to get to the Farm there were shit loads of Nazis. So anyone totally nostalgic for the old days should be aware that there were Nazis, there were fights at shows. People would bring bottles into the pit so they could fuck shit up. The bands were good, but the scene was a lot more violent.

Devon: I think that might've been a regional thing. I know in San Francisco there were a lot of Nazis...

Max: I heard stories of CBGB's being ruled by Nazis back in the day and people totally being scared. In a very bad way, you can also say that was real character building because going to a show was scary and if you wanted to go to a show you know that you had to take that risk of going to a show.

Robert: People told me stories about sitting outside waiting for shows and sitting on their shows because they didn't want the Nazis to steal their Doc Martens. I'm not from this coast

at all, but I heard stories about shows in Oklahoma that were just like that in the 80's.

Max: The Farm was really bad but I was too young to ever get fucked with. So my memory is of me walking through the park and the one skin girl who always started shit never talked shit to me but the poor guys who happened to be behind me would be catching her flak and then all the skins would get off the picnic bench and go beat their asses.

MRR: Are y'all at all concerned about being seen as a novelty band?

Craigums: At first, the way Devon proposed it to me it came off as a novelty and that there was a schtick attached to it. But when we came out of the studio the first time, I was so blown away with how well it turned out. I was like, "wow, this isn't a joke!" And when you read Devon's lyrics you realize that there is no joking about it. There is one song that could be considered a joke, but that one song was born out of experience, the one that mentions thrash core and circle pits. We honestly, sincerely love that! (laughter)

Robert: I totally thought that this was going to be, I don't want to say novelty band, and not a joke either, but I didn't think there was going to be a real level of seriousness to it. If someone wants to think it is a novelty, fine, but it isn't to any of us. Devon: This is what I've wanted to do, like I said before. If you look at my record collection it sort of ends at 89, not that I'm living in the past...

Max: (whispering) He is...

Craigums: Toy store...

(laughter)

MRR: So do you still wear flannels and bandanas on stage?

Max: Yeah, I'm down.

Devon: It's a lot easier to put on a bandana then to hand upside down for an hour and spike your hair.

(laughter)

MRR: Are you active in the sending of tapes of your stuff to places like the Philippines, Mexico, and Indonesia for people to dub. I think I read in a CODE 13 interview that this was somewhat common.

Max: We were going to put the seven inch on a tape and advertise it for \$3 but if you were from, the shitty word is "third world", you get the tape for free, just write.

Robert: We thought of that just didn't do it.

Max: We just hooked up with Eddie who does Awareness Is A Crime in Malaysia and he is going to do a tape in Malaysia for us. But we don't do as much of that stuff as we'd like to.

Robert: If people want to they can tape our stuff and release it as much as they want.

Devon: Some kids in the Phillipines are going to release a tape of our stuff. Do you mean making tapes or trading tapes?

MRR: I was under the impression that with some frequency, bands in the US put their stuff on tape and send it to a central person in another country to be dubbed.

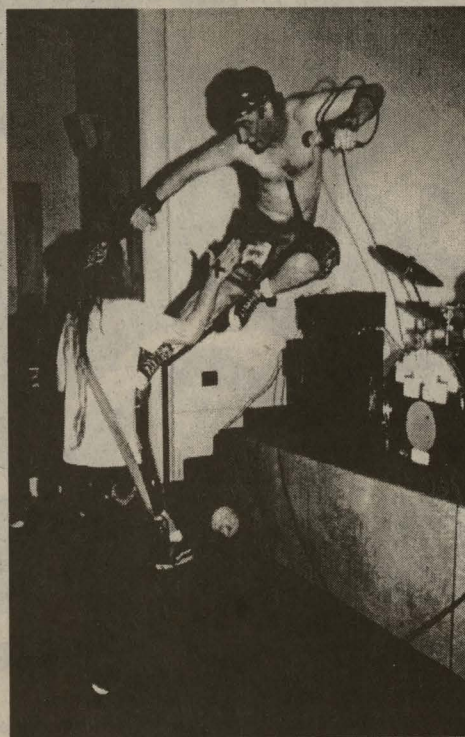
Devon: That used to happen with B.C.T. (Borderless Countries Tapes) where Chris B.C.T would take a tape and send it to different people who would dupe it for that country. That's how people first got to know RAW POWER.

MRR: What is the proper direction for a circle pit?

All: Counterclockwise.

MRR: Is there room for kickboxing?

Devon: The whole kickboxing in the pit thing, it's really difficult for me because I used to kickbox. So when I see kickbox style dancing in the pit, I'm like wow that's style. I think it's aesthetically pleasing to watch. I don't like to see people kicked in the head or beat up. If more people knew what they were doing with rad moves and not beating the shit out of each other I'd be like "yeah, go for it." But a lot of people just want to be meat heads and beat people up.



Max: I see kickboxing and circlepitting...one's communal and one's individual. One's to show your moves to the other people and one's to take part in something.

(pause then laughter)

Robert: Philosophizing about the pit!

(laughter)



MRR: What bands would be on a boot comp called "Killed By Thrash?"

Devon: HERESY, LARM, HATE CREW...

MRR: Anybody else?

Max: CHICKEN BOWELS, GOOGLEPLEX, OLHO SECO, COLERA, RATOS DE POARO, NEW YORK CITY MAYHEM...

Devon: INDEGESTI

Max: WRETCHED...

(Robert and Craigums routinely make the "this is over my head" hand gesture as bands are mentioned)(Max and Devon go on for a few minutes)

MRR: Did you get your name from an ILL REPUTE LP or a love of "choose your own adventure" books?

Devon: We are a very literate band.

Craigums: I do have volumes 1-48 of the C.Y.O.A. series. But we did hoist it from ILL REPUTE.

Robert: Which is funny, because we may be nostalgic in a bunch of ways, but we don't have anything at all to do with Nardcore.

Craigums: In a couple of years we'll change the name to BIG RUSTY BALLS.

(laughter)

Devon: A guy from New Zealand told me there's a STUPIDS song by the same name. And I was reading some HERESY lyrics and in "When The Street Comes To The Home" the second line says "What happens next?" It's everywhere!

Craigums: And when you drive over the bridge there's a billboard that says "Who's next?" And you can't help but think, if I had some spray paint...

(laughter)

Craigums: and a very large paint roller...

You've got four choices for contacting W.H.N.?:

Robert: 3288 21st Street, Box 87, S.F., CA 94110. Max: P.O. Box 423413 S.F., CA 94142-3413. Devon: P.O. Box 40129 S.F., CA 94140-0129. Craigums: P.O. Box 623, Pleasanton, CA 94566.

Razlog Za is a hardcore band from Kutina, Croatia. They were founded in September, 1995, and play with the same line-up today: Iko - vocals, Goran - bass, Andrej - guitar and Pavle - drums. Interview with Goran by Ana and Nikolina of Unmasked Creeper zine.

MRR: Why did you started playing together?

Goran: We wanted to play hardcore just for us, for fun. We tried to play some fast hardcore songs from some other bands, but we couldn't play them well, so we had to make up our own songs. We liked them, and a lot



IKO

of people who heard them liked them too. It gave us energy to do some more, and better, songs than before—and we feel good about

it. I feel I will always want to play the music I like.

MRR: Are you connected with the hardcore-punk scene in some other way, besides playing in a band?

Goran: Actually, I play drums in another NC band called Bakanali. Iko plays bass in Cruz. C. and Pavle also plays in Paruzija. We participate in the publishing of a zine called *Ponos Provincije* ("Province Pride") and we organized quite a lot of gigs in Croatia. Some great bands have played in Kutina: Ratos de Porao, Up Front, Ignite, Straight Faced... We also have our own label, called HCM Records.

MRR: Can you say something about the scene in your hometown?

Goran: Kutina is a small town fifty miles from Zagreb, the capital of Croatia. We have our own club here—no bosses, bouncers and shit. It's called Baraka (The Barrack). We painted and decorated it so the bands from Kutina could have their rehearsal room for free and we could organize gigs and all other subversive cultural activities. There are a couple of good zines coming from our town, and HCM Records have put out three releases so far: Bakanali, Razlog Za and K.O.O. These bands are from Kutina and we are all friends. Unity is strength. We're connected with people from all over Croatia, and we're trying to make the hardcore-punk scene bigger and better.

MRR: You have had three releases so far. What do you think of those releases, and what about your next tape/CD?

Goran: We released a 7" called "Nas bijes je nasa snaga!" ("Our Anger Is Our Strength"), a tape called "Sutra" ("Tomorrow") and a live tape. I think "Sutra" is the best release—it has six songs and

we're all very
Now we're in
recording

pleased with it.
the middle of
our first



twelve-song
hope it will turn

MRR: How many gigs have you played, and is there any special one you would like to mention?

Goran: We have played fifty gigs so far,

CD, and we
out great!

English or some other language, 'cause every Croatian band I've heard that has English lyrics sounds a bit strange and funny because of the wrong pronunciation. For example, there are tons of German bands that sing in English. Their music and their lyrics sound just like NOFX, but it doesn't have any sincerity behind it. It is

just a package, without any real content. Native language is more direct, it just sounds better.

MRR: How would you define your music— which bands have had the biggest influence on you?

Goran: We play hardcore. Fast, energetic, old school. Youth Of Today definitely had the biggest musical and positive energy influence on us. It's the best hardcore band in the world. People from that band have changed through the years, but their music is still alive and it kicks ass. We like Bad Brains, 7 Seconds, Gorilla Biscuits... I also like Pennywise, Descendents...

MRR: Razlog Za has a reputation as a straightedge band, but...

Goran: We are not a straight-edge band, but we sound like those bands who played in the '80s. Pavle is straight, but the rest of us

aren't. Straightedge is a nice and healthy way of life, but it's not for me. Being vegan or vegetarian is more important than being straightedge—but it

RAZLOG ZA

and a lot of those were great. We played with some famous bands (Up Front, Earth Crisis), but the best gigs were those played for fifteen friends in our club. This

isn't a big number, but there is a high amount of energy coming out, from them and us. We love to play gigs, have some fun, meet new people...it's a great way to live.

MRR: You sing in Croatian, why?

Goran: I think it sounds a lot better than in

is a personal decision that everyone has to decide for themselves.

MRR: Do you think that politically engaged songs are important, and how



GORAN



would you define them?

Goran: Every song is important for some person in its own way. If some love song can change a person's life, then it will be more important than a politically engaged one. Politics and politicians make me sick. Most of them are really stupid and they have the power to control part of our lives, through stupid people who can be manipulated easily. Politicians just want power—they want to play games, but they play with real people. We have to face the fact that human race is very stupid. If most of us were good and positive, Earth could be a great place, but this way we will only fuck it up. Dead Kennedys have the best politically engaged lyrics I've ever heard ("Bedtime For Democracy" album). It's good that people know what is going on in their country. Education is the key. We have to spread the knowledge of what is good and what is bad.

MRR: What kind of politics do you support? Do you vote?

Goran: I hate politics. I think real harmony can exist in small, independent, organized communities. It is some kind of anarchy. I would like that there were no borders and states, but this is a fucked up world we're living in. I didn't vote before, because no one was capable of running this country, so I didn't give my vote to anyone. Croatia is a police state with one party at the head of the country, a party who has ruined this state, and now a change has to be made. Now I'll give my vote to someone who will get them off of the throne. A big change will happen, I just hope there won't be any blood spilled.

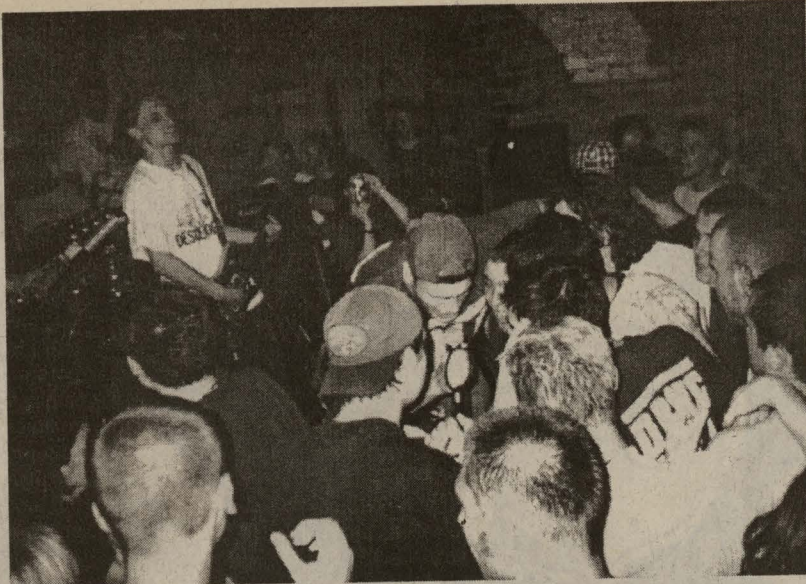
MRR: Do you think that HC/punk is inherently political?



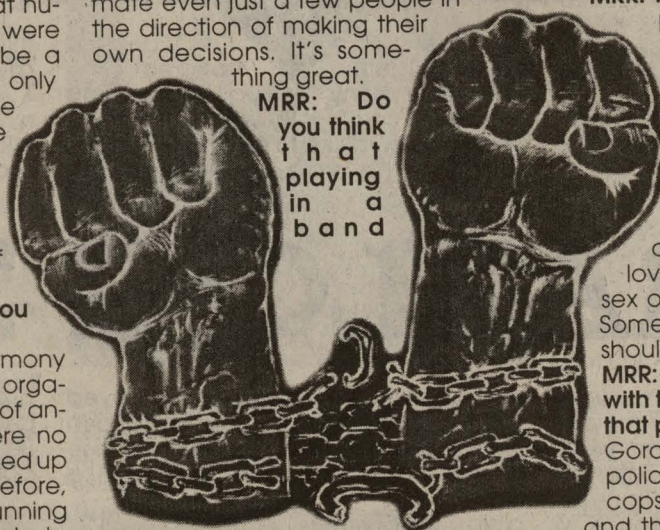
Goran: Punk was a "fuck you" ideology at first, but later it became politically colored. Hardcore and punk are open for anyone who wants to express themselves. People who are trying to make rules in hardcore don't know shit about hardcore, and they don't know shit about the world.

MRR: Can politically engaged bands really change something?

Goran: Yes, they can. Hundreds of kids hear what are they singing about, and they will try to use their heads. Some of



them will think similarly, some of them won't and they will live a 9-to-5 suit-and-a-tie life. I think it has sense if you animate even just a few people in the direction of making their own decisions. It's something great.



and hanging out in the hardcore scene has changed your life? How do you see yourself ten years from now? Do you think that you'll become one of the crowd, or will you leave behind some of the stands and priorities you have now?

Goran: Playing and living hardcore definitely changed my life. I wanted it, and now this is the path I am walking on. I don't know what I'll do six months from now — how could I know what will I do ten years from now? I haven't planned my life already and I probably never will. Life is there to live. My beliefs have stayed pretty much the same through the

years—I think they will stay that way.

MRR: What about nazis and fascists in Croatia? Is there any way to stop them? What can be done about it?

Goran: Nazis and fascists are sick people who feel the urge of destroying other people just on the basis of what they are (race, religion, nationality...). We have to educate people, especially young ones, that nazi ideology is full of shit. Nazi skins can be found in distorted families, in which children are neglected and want to belong somewhere, so they join groups like nazis and shit. We have to give them alternatives and tell people what is wrong with the nazi ideology. We have to fight them intellectually and with any means necessary if it comes to that.

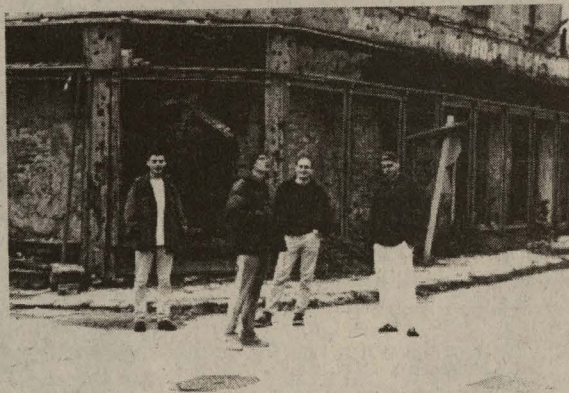


MRR: What's your opinion on pornography?

Goran: Pornography is OK with me, but I don't give any money to the porno industry. I don't like the exploitation of innocent people, but there are people who just love sex and pleasures of flesh and they don't mind that their body is being exposed and given to the others. Sex with love is the most beautiful thing, but sex only for sex is something different. Some people want it, too. Everyone should do what they like.

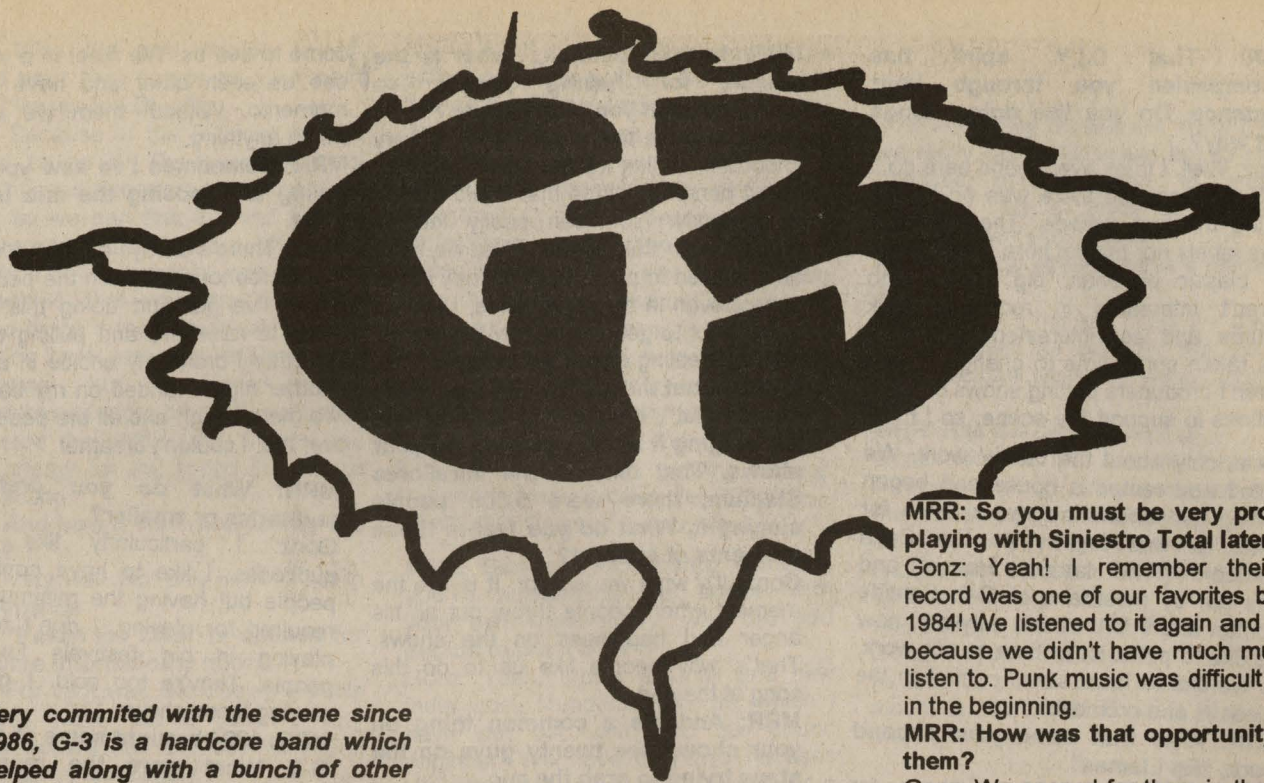
MRR: Have you ever had any problems with the police, and why? Do you think that police are a necessary institution?

Goran: As I said earlier, Croatia is a police state. It has a large percent of cops. Cops are protected by the state and they can do almost anything they like. They can beat people up and get away with it. I have had hundreds of problems with them. I have gotten no help from them, like in the fucking cartoons where



police officers are nice. They only fucked me up. No institution is necessary if we organize things so that we don't need them. No police, lawyers, politicians... nothing is impossible if we really get into it and give our best.

Contact Razlog Za: Ivan Barbic / R. Boskovic 46 / 44370 Kutina / Croatia. Email: razlogza@xoommail.com, or check out <http://listen.to/razlogza>



Very committed with the scene since 1986, G-3 is a hardcore band which helped along with a bunch of other bands to build the hardcore scene in Lima, Peru. Thirteen years later they still kick ass with a unique style in the scene, start the biggest slam around here everytime they play their song "Antisocial", considered for many people as the peruvian hardcore scene hymn, and they are among the few which have crossed the border to play live in other countries. Let's see what's up with these guys nowadays... Present for the interview were Gonzalo (vocals/guitar) and Gabriel (bass). Guillermo (drums) and Pipe (guitar) were absent.

MRR: It's amazing you guys are one of the few bands of the first generation of peruvian punk bands which are still alive...

Gonz: Yeah, I think it's basically because we are friends since we were adolescents. We've got used to hung out together for a long time, and even if we won't play together anymore I think we'd still hung out together. In addition, we're very compromised with our work; we have had hard times with the band too but we have gotten by.

MRR: So you think friendship is an important element in a band?

Gonz: Definitely it helps a lot. It makes you work easily.

MRR: You started in 1986 as a three piece band and got a lot of popularity very fast. What was the reason of that?

Gonz: We really rehearsed a lot before our first show. We were coming from playing during 1985 with our first band, Autopsia, with which we were doing a basic punk rock, very old school, so we learned how to play then. When we started G-3 right after Autopsia disbanded, we (Gonzalo, Gabriel and Guillermo) locked down ourselves in a friends' garage for the entire summer. We prepared a bunch of songs and played them a lot during months, because we wanted to do it very well the first time, and so we did! I think we marked a difference from some bands by that time. The scene was in its beginnings and everybody was eager to play, so anything were happening on stage. We've always taken care of the technical part, while others haven't.

MRR: I think your sound contributed to that too. You were one of the firsts bands playing hardcore the way you do in this scene.

Gonz: Yes. By that time everybody was listening to english bands. Only a few people were really into american bands. So the most influential music peruvian bands were listening to were Exploited, Discharge, GBH or stuff like that. In the other hand we were very into 7 Seconds, Minor Threat, Bad Religion, Suicidal Tendencies, Social Distortion. We liked english bands a lot too, but I think we didn't take influences from them. So our sound became sort of new for this scene by that time. I remember we were really into spanish and brazilian hardcore too.

MRR: So you must be very proud of playing with Siniestro Total later?

Gonz: Yeah! I remember their first record was one of our favorites back in 1984! We listened to it again and again, because we didn't have much music to listen to. Punk music was difficult to get in the beginning.

MRR: How was that opportunity with them?

Gonz: We opened for them in their latin tour here in Lima in 1997. It was great. They're a well respected band here, and we played very well so the press was saying we'd stolen the show! It was a show to remember.

MRR: Your first recording is really a classic here, even though it's only a demotape. Tell us about it.

Gonz: Well, it was March of 1987 and recording professionally by that time was something difficult and expensive. So every band was putting out demotapes by themselves. We recorded "Un Nuevo Enemigo" directly from the mixing table in one hour and a half, 11 songs, and mixed them while putting the backing vocals on in another one hour and a half. The result were 11 fast, rough and fresh songs that everybody loved. It's still a classic here and even though we have recorded those songs again for our last album some people is still looking for that demo. I think it's one of the most duplicated tape by the pirates.

MRR: Shortly after that you went on your first international tour...

Gonz: Yeah, it was about only two dates in Santiago de Chile, but it was very important for us. We were the first going out and was done totally D.I.Y. so we're proud of that.

MRR: Was that demo responsible for making you known there?

Gonz: When we realeased it, we started selling it through the mail. We were very connected with the international scene through writting people, so I think we sent it to the whole world! And yes, people in Chile knew about us through it.

MRR: That D.I.Y. spirit has accompanied you through your existence. Do you like doing things that way?

Gonz: Well, I think every band here do it that way because there was no choice during the first decade. There weren't indie labels nor majors here. There were the classic peruvian "big" labels who weren't interested in recording rock albums, and less interested in punk. It has taken some time to change. There weren't producers putting shows or radio stations to support the scene, so I think

it was only about the bands' work. We united and rented a house and began putting two shows per week there for years. It was known as "La Casa Hardcore" ("The Hardcore House") and was run by musicians of G-3, Sentido Comun and P.D.I. I think. Anyway, now we like to put a lot of time to our work, so we like to have some control in the releases and promotion.

MRR: After that came your second work, "En Llamas".

Gonz: We had recorded some songs for a lot of international compilation tapes and some e.p.'s in Europe, so we decided to put those songs together in that cassette.

MRR: Do you remember what compilations were those?

Gonz: I don't remember the names, there were a lot of them!, but I remember one with the Offenders from U.K., RIP from Spain, Spirm Birds from Holland and many more. We also used five songs which were destined to be realeased by a german indie label but after we sent them we never heard of those guys anymore.

MRR: And there was a second try with a spanish label, am I right?

Gonz: Yes, we recorded in 1992 four songs for an e.p. to be released by Rumble Rekords, a spanish indie label, but then again after sending the songs this guy stopped writing us and we never heard about him anymore. I thought he was dead or had swindled us, but last year a friend of mine told me that he met him in Spain, and he said that the recording never was released. So I think we have had some bad luck with europeans... Hey man drop us a line!

MRR: In your opinion, what is the reason for having people so identified with you in the scene?

Gonz: Besides the music which is very important, I think it's the lyrics. We sing about personal things that could belong to anybody. You can easily identify yourself with that songs. Plus, we have always liked to put a lot of melody in our songs, even in the faster ones, i think it helps a lot to get touched by the songs, with that feeling and emotion there.

MRR: About the last part of your song "Antisocial", it's hard to find people not singing it along with you on your shows. That time at the Miraflores Stadium, there were 5,000 people singing it. What do you feel in those moments of support?

Gonz: It's what we live for. It is like the moment when people throw out all his anger and happiness on the shows. That's why people like us to do this song at the end.

MRR: And it's a common thing on your shows see twenty guys on the stage trying to grab the mic...

Gonz: It's the spirit of the moment, it's a communion. We have an horizontal relationship with people. They don't

come to see us. We meet in a venue to see us each other and have a great momento. Without them we wouldn't mean anything.

MRR: Sometimes I've saw you stage diving and loosing the mic between them.

Gonz: There's always a "fight" for having the microphone between the people. It's funny. I've got hurt doing this, people trying to raise me and pulling the mic. One day I broke my ankle in a diving, another night I landed on my back from two meters high and all the people were over me. I couldn't breathe!

MRR: What do you prefer, big auditories or smaller?

Gonz: I particularly like medium auditories. I like to have contact with people but having the minimum space required for playing. I don't really like playing in big festivals for 10,000 people. They're too cold. I get bored playing those shows.

MRR: 1994 brought some changes for G-3. What were the reasons for including more musicians in the lineup, already being a solid band?

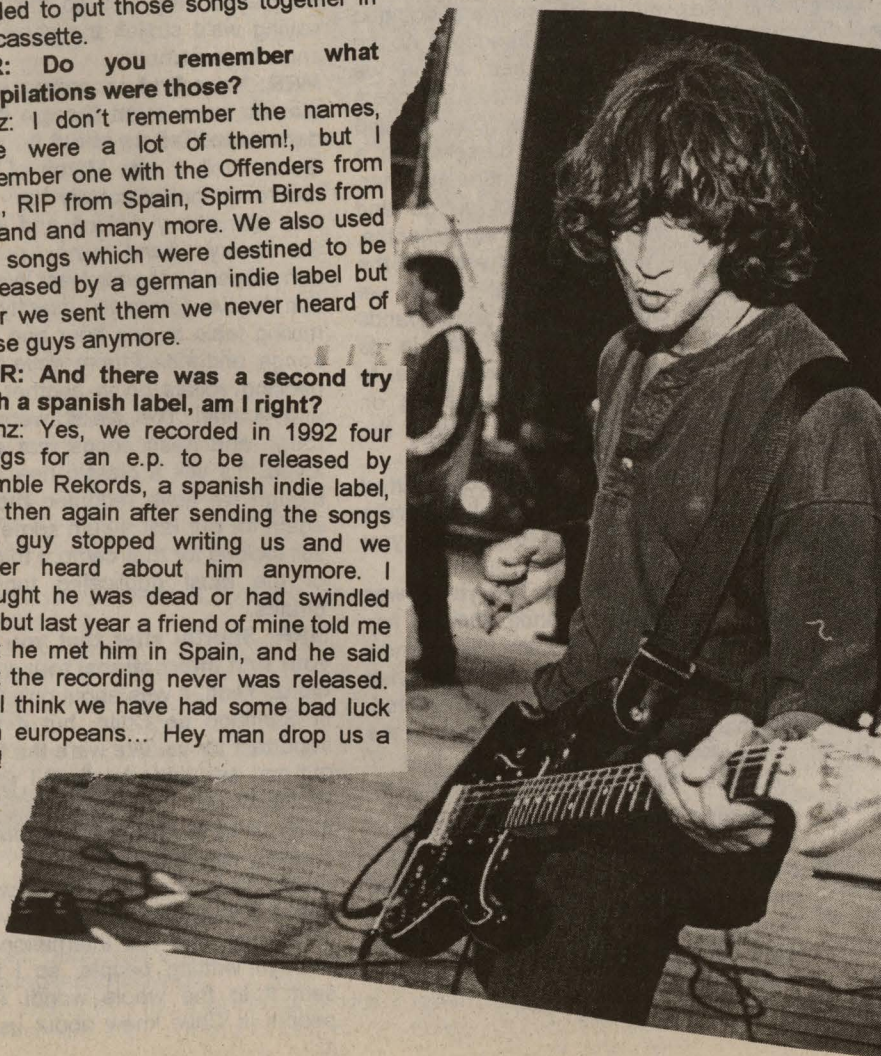
Gonz: Well, when we started we always wanted a vocalist, but when we didn't find anyone who fixed with us I started singing by default besides playing guitar. So then we always had in mind to include another guitarist to give more weight to our sound and again never found anyone, until 1994 when we met Pipe.

MRR: You hadn't showed up for a while, had you?

Gonz: The scene was almost dead, only a few bands survived and there was nowhere to play so I think the majority of bands were like frozen for some time. It was the political-economical situation here, ending the year 1990, there was no money, no jobs, so all the country was through a difficult moment.

MRR: After your first two tapes, "Psicotropia" was your first album put out on CD, and it was released by a label. How was that?

Gonz: 1993 got us playing actively again, but the scene had changed. The commercial pop bands that existed in the 80's had dissapeared, and there were a lot of new bands formed by people who used to play in punk bands in the 80's. There was like a new explosion and there were bands of all styles mixed and playing together but with this feeling in common. It was like the 80's underground people and bands now had the spaces and the infrastructure to grow. In the middle of that there was this new label "Eureka" which proposed us to realease our new stuff. In the last two years we had been writing new songs so we accepted.



MRR: Why did you decide to re-record your first songs as your next work, "Pasan los Días"?

Gonz: Because in the 90's we always wanted to do it. The possibilities of recording and releasing an album were bigger so we had that in mind but we didn't have the time to do it. When the promotion of "Psicotropia" was finished we decided that was the time. We decided to do it the same way the first cassettes were recorded, talking about techniques, but we used better equipment and more time. We recorded live inside the studio and we got the same energy for the songs but with a better sound.

MRR: And how it was received by the scene?

Gonz: Very well. Not only in Peru but in Latin America.

MRR: "Pasan los Días" re-opened for you some international doors...

Gonz: For us it was like closing a circle with this work, but it became very popular so we had the opportunity of making some tours lately.

MRR: Why have you started that relationship with some argentinian bands?

Gonz: It began at the end of 1996 when we opened for the peruvian tour of the argentinian band Ataque 77. They liked us a lot and invited us to their 10th. Year Anniversary some months later in Buenos Aires.

MRR: Did you enjoy it?

Gonz: Of course. It was a very important opportunity to show ourselves in the biggest scene in Latin America! And people supported us a lot. It was a two dates festival with 3,000 people each day in a classical auditorium called "Cemento". After that we played again with them in late 1997 here in Lima.

MRR: How did you planned your second argentinian tour?

Gonz: In the first time we met another band, Fun People, which are very D.I.Y. and they invited us to come back the next year, so we kept in touch and we organized it through mail and telephone. We toured 6 cities in thirteen days in October 1998, all the way with Fun People and another local band in each town. Besides that, Ugly Records, Fun People vocalist's label, released a G-3's complete discography CD for the argentinian market, so I think this tour was very complete. We want to come back this year, we really enjoy playing there.

MRR: Is it very different from here?

Gonz: I think it is organized in the same way but really bigger. The city is bigger than Lima, so you have all the parts of the scene multiplied.

MRR: What do you think about the actual peruvian scene? Do you feel it has grown in the past years?

Gonz: I think it has grown a lot in compromise and support from the people, the bands, the producers. Everybody has become more professional on what they do. It's difficult to say it has grown in size, because we have this problem of having not enough places to play. The scene is very active, you have a lot of gigs every week, but if you compare the quantity of bands and the places they have for playing, you'll begin to worry. But in the other hand, there are new and growing strong scenes in another cities like Trujillo or Cajamarca. It's good to know that.

MRR: Besides your band, Gonzalo, you're supporting the scene with your own label lately, why did you decide to put it out?

Gonz: Yeah, I own a small and new indie label, Mundano Records, which I have put out with Piti, our sound engineer. We have only two releases yet, the debut album of El Ghetto and a compilation of songs of Fun People. We're working in our first international compilation for the second semester. Besides that we have a Mail Order through which we distribute some peruvian punk and garage records internationally.

MRR: How are things with your new upcoming album? Is it already finished?

Gonz: We have thirteen new songs already written. We're working on coordinating the recording for next month.

MRR: It has taken you a lot of time since the 1995 "Psicotropia". Why?

Gonz: Because we decided to record "Pasan los Días" first and the recording of the new songs has been delayed a lot of times. Also, I don't think that the songs were ready to be recorded yet. We have written better songs in the last months.

MRR: What do they sound like?

Gonz: I think this sound is a combination of our classic hardcore style and some new 90's influences.

MRR: Are you planning to release it independently again?

Gonz: We don't know yet. We want to get some good promotion for it. We're studying some label's offers here and there, because we want more time to spend playing and writing than distributing. Although we'd work shoulder to shoulder with the label to

guarantee they do with our record what we really want. We would like to see it released or distributed in another countries, so if there is someone interested write us please!

MRR: Do you already have a name for it?

Gonz: No, it's the last thing we always do. The titles for our first two albums were decided while we were recording them.

MRR: Has it a general topic?

Gonz: Not at all. I think there's a common topic in every song, which is the human being. We always sing about attitudes or stories, it's very difficult to find in our songs a fantasy or fiction topic. We're very earthly.

MRR: Some words to finish?

Gonz: Anyone interested in listening to us drop us a line. See the review of our album in MRR 193! Hope to play over there some day!

You can contact G-3 at:

P.O.Box 27-0100 Lima - Peru

e-mail: getres@hotmail.com

(G-3 "Pasan los Días" CD is available for US\$13 post-paid).

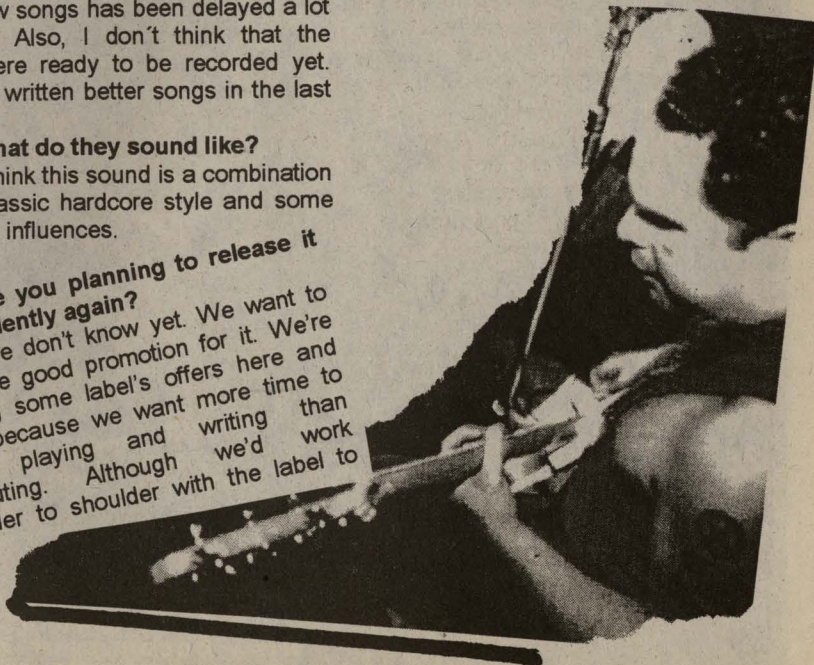
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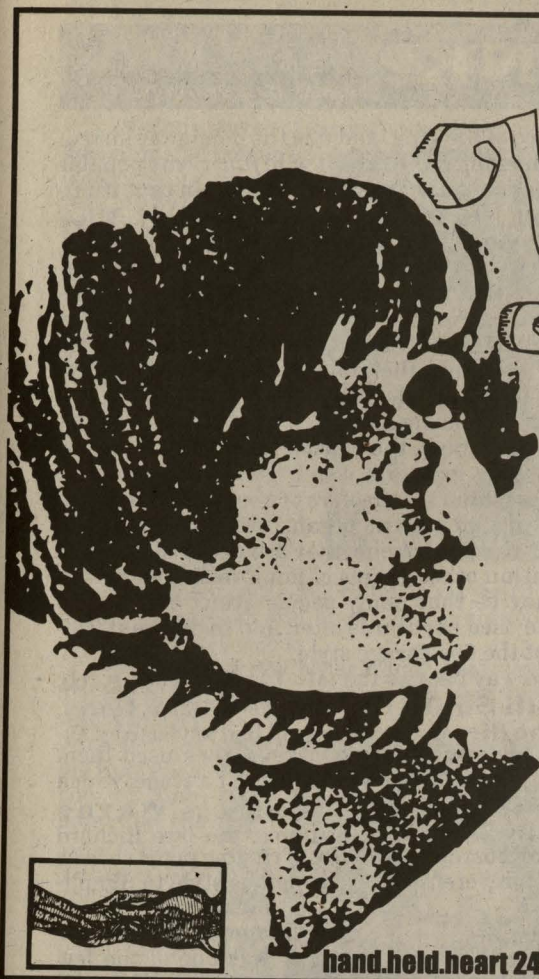
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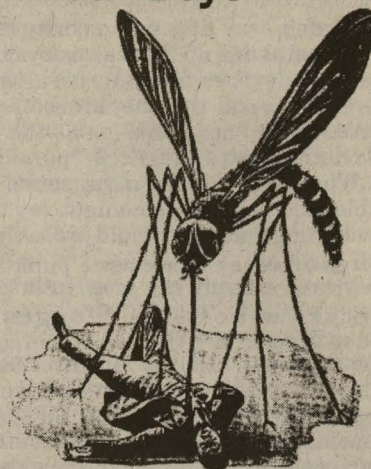
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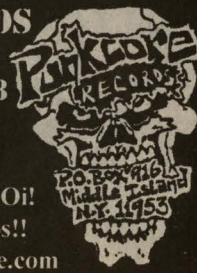
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Are Keyboards PUNK?

asked by Tony Arena

It's safe to say that the majority of punk rock bands have an instrumental line up that consists of drums, bass, and guitar. When a band deviates from this basic set up, it's interesting to note that they are sometimes considered to be "not punk" or at the very least, deviating from a "classic" or "pure" punk sound. What is a "classic" punk sound? It's debatable, and many people might say there is no such thing, but most would probably cite the **Ramones** as the classic punk band and they are certainly the most influential. Everybody knows too that the **Stooges**, and the **New York Dolls** who of course pre-date the Ramones, are also major influences on both the punk sound in general, and on the **Sex Pistols** in particular. All of these above-mentioned groups who contributed to the birth of the punk movement have the basic instrumental line up of drums, bass, and one or sometimes two guitars.

But...what about when a band deviates from the "classic" punk sound by adding another instrument? When **X-Ray**



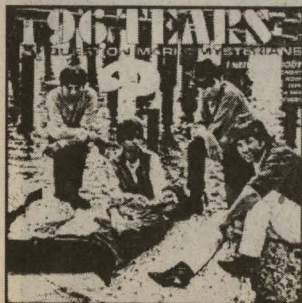
X-RAY SPEX

Spex first burst onto the late 70s London punk rock scene many people were supposed to have said, "You can't have a saxophone in a punk band." But once they actually heard it and truly listened to how it sounded, those prejudices fell by the wayside, and today, very few would argue that X-Ray Spex were not a punk band, and a

great one at that. Today, however, saxophones are rarely used in punk rock at all, except within the context of ska. Yet if we are to embrace *Maximumrocknroll's* traditional position that punk rock is the true spiritual descendant of 50s rock 'n' roll (the dangerous rebellious music of youth) then it's important to remember that back when rock 'n' roll was born, the sax was a very dominant instrument, and many, many of the early hits of the 1950s had a honking sax solo.

Another other major rock 'n' roll instrument in the 1950s was the piano! Rock 'n' roll wouldn't have even existed without guys like **Fats Domino**. Recall too, that as far as the terrified 1950s white establishment was concerned, the wildest, most frightening and threatening men of rock 'n' roll were not guitar players like **Chuck Berry** and **Eddie Cochran**...they were the piano players **Jerry Lee Lewis** and **Little Richard**! But sadly, just as the sax is not used very often in punk today except within the narrow context of ska-punk, keyboards are rarely used in punk rock nowadays except within the context of garage punk.

"Keyboards" is a generic term used to encompass all instruments that have keys, such as the organ, the electric piano, and the synthesizer. The type of keyboard that garage punk bands mostly use are the 60s style electric organs made popular in 1966 by **Question Mark? And The Mysterians**. The band is best known for their immortal "96 Tears", but other lesser known tunes like "I Need Somebody," and "Girl, You Captivate Me" are equally outstanding. What makes this band so special is that they use the organ as



the main driving force of the song, and it is the dominant instrument throughout. The sound is all about wild fun. Some popular "garage punk" bands who follow in that tradition are **The Hentchmen**, **The Brood**, and **The Go-Nuts**. The popularity of these and other bands on record labels that specialize in the garage scene like Estrus, Norton, Get Hip and Planet Pimp, is one of the contributing factors to a reemergence of keys into the punk sound. Even **Question Mark?** And **The Mysterians** themselves are back in business, with a brand new live double album on the Norton label, and are again playing gigs to a young generation eager to learn from the masters of two chord 60s punk. Although electric organs are thriving in the garage punk scene, they are not used as much within other genres of punk rock. The reason may be that many people aren't aware that the early punk scene used keyboards often and in different contexts other than just the 60s garage style.

If we go all the way back to the late 70s New York scene, we see that the **Patti Smith Group**, the **Contortions**, **Suicide**, and **Blondie**, among others, all had keyboard players. Although each of these groups had keys, they used them very differently. That is pretty much reflective of a scene, which produced musicians at such polar opposites as **Wayne County** and **Television**. For instance, the late **Richard Sohl**, Patti Smith's keyboardist, used a lot of ringing piano chords, and often played in a reverent, almost religious style to compliment Patti's unique poetry/lyrics. He was one of the few who actually used the piano, as opposed to an electric type of keyboard, although he used those as well. Richard's church influenced piano style was never really very influential on other bands, but it's one of the many aspects of the Patti Smith Group that were unique and



THE CONTORTIONS

made them true originals.

Another truly original New York band, the Contortions, who sounded absolutely nothing like the Patti Smith Group, also had a keyboardist. **Adele Bartei** played on Acetone organ. Her contributions to the Contortions cuts on the compilation album *No New York* are searing. Basically, she avoided melody and played atonal screeches to punctuate different parts of the song. The effect was as if you were listening to the frantic thoughts of a mentally dis- pushed to the frenzy. That, **James** screaming his **James** torture rack, ly tortured saxophone, one of two good punk bands made them true originals. Another truly original New York band, the Contortions, who sounded absolutely nothing like the Patti Smith Group, also had a keyboardist. **Adele Bartei** played on Acetone organ. Her contributions to the Contortions cuts on the compilation album *No New York* are searing. Basically, she avoided melody and played atonal screeches to punctuate different parts of the song. The effect was as if you were listening to the frantic thoughts of a mentally dis- pushed to the frenzy. That, **James** screaming his **James** torture rack, ly tortured saxophone, one of two good punk bands



THE BROOD

turbed person point of blind along with **Chance's** lungs out like **Brown** on a and his equal-abuse of the made the band funk/jazz- that used key-

boards. (The other really great one is the LA band **Black Randy And The Metrosquad**, but more on them later.) **Adele** left the Contortions after *No New York*, and none of the band's later records ever attained that wonderful nerve-

wracking noise without her. Her work outside of the Contortions, unfortunately, falls outside of the punk genre and doesn't generate much excitement.

Suicide were, of course, one of the few punk groups with keyboards as the only instrument. Martin Rev never really played melody either, but unlike the Contortions, the keyboard playing here was like an ultrasonic drone. It aimed directly for your subconscious. My favorite way to listen to Suicide is when it's four in the morning and I can't sleep. I put on a Suicide record and it seems to connect directly to the nether-regions of my subconscious mind. It's a weird effect, but it a fascinating experience and no drugs are needed. Suicide's music is all the drug you need!

Blondie, on the other hand, used keyboards as a melodic driving element to the sound. The very versatile Jimmy Destri would experiment with a variety of "ing from basic pop" or "bub-music like the gum Compas-Doors-like and down the board. In late used trance as Blondie ther and further punk the realm of disco. Blond-know, have formed, but nately the stinks. Blond-music is, of course, more fun for punk fans and Blondie's influence in general on poppy punk bands like **Cub** is clearly evident. Unfortunately Blondie is perhaps the band most responsible for originating the disgusting genre of new wave disco, with the hits "Heart of Glass" and "Atomic." These Blondie songs took the electronic Euro-disco style in **Donna Summer's** "I Feel Love" and incorporated it into the keyboard sound. It was this which opened the floodgates for monstrosities like **Missing Persons**, **Duran Duran**, and **Flock Of Seagulls** to take a similar path and assault us with their talentless trash for most of the 1980s.

This offense was one of the contributing factors to the birth of hardcore, because hardcore at its inception was a backlash by punk purists against the punk rock originators who were becoming exceedingly commercial. Since even so-called political punk bands like **The Clash** and **Gang Of Four** followed the Blondie route and made their records more and more discofied, hardcore bands like **Fear**, the **Circle Jerks** and **Angry Samoans** made their punk rock faster, louder, and harder. Other punk bands, like **Flipper** and the **Butthole**

Surfers, took extreme noise in new directions. Unfortunately, this backlash against the sell-out watered-down commercial new wave disco also became a backlash against keyboards in general. The thinking was: **Depeche Mode** and the **Talking**

Heads used keyboards in their disco-crap new wave, and therefore keyboards themselves were *not* punk! That was a prevailing attitude that we are only now beginning to emerge from. In reality, it's not an instrument that is punk or not punk—it's how you play it. The electric guitar will never be punk in the hands of the **Eagles**.

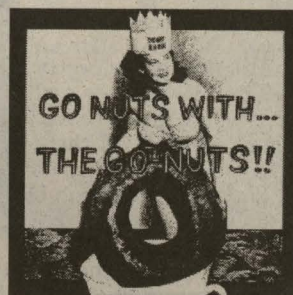
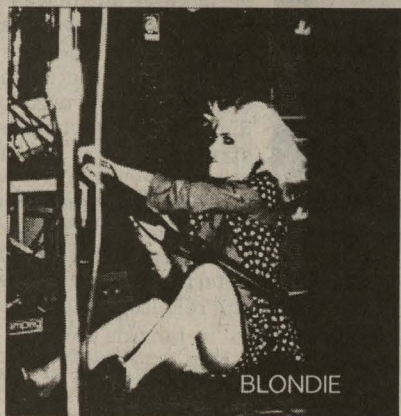
It is true, though, that many bands with keyboards are often considered to be straying from the main thrust of punk. **The Stranglers**, for instance, used to be one of my all time favorite bands until they too went commercial. But even at their punkiest, on songs like "Shut Up" and "No More Heroes," I've found that some listeners just refuse to accept Dave Greenfield's intricate Doors-y keyboards. It takes a more open mind and a liberal definition of punk rock to enjoy the Stranglers. They are

just not simplistic three chord thrash. **The Fall** are another English band with keyboards from the original 1977 punk scene, however, never could be accused of being commercial. They are one of the only bands from the class of '77 who have remained together to this day. Many keyboardists have passed through the ranks, like Una Baines, Yvonne Pawlett, Marc Riley, Marcia Shofield, Dave Bush, and currently, Julia Nagle. Sometimes if they had no perist, one of the the band, like mon Rogers, keys on a song addition, the Smith will also own keyboard on record by his hands ran-board without or chords. These used to high-ments in the song and to add noise. One of The Fall's influences is the German "kraut rock" band **Can**. Mark E. Smith said of Can, "that bloke who played the organ was amazing. It never sounded like an organ. I thought it was a great achievement."

When The Fall were not using keys as a kind of noisy addition, they often used it almost as a rhythm instrument, like on the song "Fantastic Life", where the main thrust of the song consists of one singular high pitched note repeating incessantly, sort of reminiscent of the piano on "I Wanna Be Your Dog" by the Stooges. In both cases, the old saying "less is more" applies brilliantly. Keyboards are not used for melodies, they are used to badger the listener. The Fall should have a new album out by the time you read this, but one wonders what it will sound like. Smith got in a

huge physical fight with his band on stage in New York on the last tour, and the band members (who have been in The Fall since the 70s) quit! Smith had to put together a whole new band, leaving the group's fans, who have been following this longest running of punk bands, to wonder what the new Fall might sound like.

Devo were a band that could use a whole article all their own, and their impact on many bands with and without keyboards cannot be understated. **Servotron** are often cited as a band who borrow from Devo, and they are only one obvious example of a band who knows how to take what



Are Keyboards PUNK?

was cool about Devo and jettison all that was uncool to produce a truly wonderful and original band. Servotron have keyboards that compliment what the rest of the band does. This is also what Devo used to accomplish when they were at their best. It was only after Devo allowed the keyboards to totally dominate their sound that they lost it and became just another boring commercial new wave band. Servotron uses keyboards to highlight the sci-fi technological terrorism in their music and lyrics. Devo, in a similar way, used keyboards as a reflection of their de-evolutionist world view.

Lots of lesser-known American punk bands, like the kind you find on *Killed By Death* comps, had keyboard players. The **Rubber City Rebels**, **A Moms**, **Sods**, **Delinquents**, **Cigaretz**, **The Twenty Seven**, **Plastic Idols**, **Los Reactors**, **Dancing Cigarettes**, **Man-Ka-Zam**, and others you've never heard of used keyboards in a totally punk rock way. Specifically, a lot of the aforementioned bands had synth players who were inspired by Devo, but who also seemed to draw inspiration from the keyboard playing of **Pere Ubu's** Alan Ravenstien and **Roxy Music's** Brian Eno. Both of these influential guys pretty much disposed of melody all together and just played weird noises on their instruments. The punk bands inspired by them alternated between playing noises as a sort of special effect, and playing melodies in a more traditional way. One of the best examples of this is "Catastrophe" by an early Michigan band on Tremor Records, **The Twenty Seven**. This song utilizes a totally fucked up sounding synth that sort of gargles along to the roaring guitars. Another great one is "Kidnapped" by the **Rubber City Rebels** from Akron, Ohio, on Clone Records. This one features a keyboard solo with a tremolo from hell that is at once shocking and awe-inspiring in its ferocity, displaying a kind of sheer gut wrenching slap in the face that you might have



thought a keyboard was incapable of producing. This really the crux of why there is a reluctance to accept keyboards in punk rock. It's due to the misconception that a keyboard can only prettify a song. Few realize that the keyboard can also be used to *uglify*. To make a record sound more fucked up, more piercing, and more intense!

It doesn't have to be one or



Los Angeles punk scene should have a copy of the band's *Pass The Dust, I Think I'm Bowie* album on Dangerhouse Records. It's a classic.

Punk bands with no bass or guitars are rare. Besides Sui-

cide, there were the **Screamers**, **Nervous Gender**, and **Dam-age**. The Screamers are of course legends of early California punk, but few people are aware of what they sounded like, since they had no official releases. There is only one cut on the scarce *Killed By Death* #13, and a bootleg 7 inch pack called *I Scream, You Scream, We all Scream for the Screamers* (and maybe one other bootleg 7 inch) but that's about it. There's also a video from Target Video, which is probably another good way to check 'em out because the Screamers had a lot of visual style in their presentation. To learn more about the band, check out the latest issue of the zine *Holy Titclamps*, which features an interview with band member Tomata Du Plenty. Take my word for it, their music was very hard, really loud and crazy punk rock—harsher than Suicide and less arty. **Nervous Gender** were another harsh band from California. They used to insist that they did not play keyboards as musical instruments, but as "machines." The sound they produced was other-worldly and frightening. It used low grumbling sounds, shrill screeches and other noises that defy description. They

have one great album on Subterranean Records called *Music From Hell*, which at the time of its release was often mistakenly compared to the **Residents** in fanzine reviews. I can only suppose that the mindset of the time was that **Nervous Gender** played synthesizers, therefore the only thing they could think to relate non-pop to **Residents** was their weird music on Records. **you were punk member, dents a drum-Nervous had the (of the o n**



synth mu- was the dents' art-noise Ralph But Nerv-Gender clearly a band. Re-the Resi-never had mer, but Gender Don Bolles (Germs) drums,

propelling sick songs like "Monsters", which featured the lyrics, "I was born beneath the muffler of a 65 Ford/My momma had to bite off my umbilical cord." They were truly one of the most twisted bands ever. Their second album, which I've seen referred to as both *The American Regime* and *American Heritage*, was supposed to come out on the Iridescence label but never did, because the label abruptly went out of business. (I once attempted to track down whatever happened to those tapes by calling the Tab Rex record pressing company. They used to do the pressings for Iridescence, but they had no idea what I was talking about.) **Nervous Gender's** great lost second album remains a mystery, and the only other release was some live cuts on *Live At Target*, a live compilation album on Subterranean which is the soundtrack to a Target video of the same name. Don Bolles hadn't yet made it into the band when this was recorded, and the drummer at that

early stage was a seven-year-old boy! The Target video of the event is fascinating and a little disturbing to watch, as the band screams songs about violence, miscarriages, drug abuse, rape, and some of the most blasphemous lyrics ever written, "Jesus was a cocksucking Jew from Galilee/Jesus was just like me/a homosexual nymphomaniac!" This proto-homocore band had a line up of three synth players and a drummer. Surprisingly, the band once had



the now well known lesbian folksinger **Phranc** as a band member, although neither of the bands released recordings seem to be from the time when she was in the line up. Phranc then went on to play guitar in another California punk band with keyboards, **Catholic Discipline**, who were immortalized in the *Decline Of Western Civilization* movie and soundtrack album. Catholic Discipline featured the screechy keys of Robert Lopez from the **Zeros**, who is now **El Vez**. His keyboard playing had a "I just picked up the instrument and started to play" kind of quality which you are immediately drawn to, because it adds an interesting and likable touch.

Getting back to bands with a keyboard-only line up, **Damage** had two keyboards and a drummer, and so had the distinction of being the only hardcore band in existence without guitars—at least that I'm aware of. On the back cover of the band's first album *Synthology* is a photograph of a burned-to-a-crisp guitar. The band was very fast and judging by the photos on the second album, *Euphoria*, used to jump around on stage a lot. They didn't have to worry about knocking over their keyboards, because they used that kind that hang on you with a strap, just like a guitar would. Their sound on the first album is straight hardcore, except without guitars, and it's much better than the second album, which heads in a more "rock" direction and has slower songs.

Sometimes bands listed keyboard playing band members on their records who were undetectable when you listened for them. **Maggot Sandwich** supposedly had a keyboard player on their *Successpool* 7 inch EP, but if there's a keyboard on there

I sure don't hear it. **Old Skull** (the world's youngest punk band) has a keyboard player that is completely inaudible on all but a couple of cuts on their album. I always think it's a mistake to bury any of your bandmates' instruments in the mix, but keyboards are often viewed as a "background instrument" and mixed too low. Keyboards aren't alone in suffering this fate, and often bass guitarists find themselves in this predicament as well. Please remember, guitars aren't the only instruments that matter. A good band should be like a team, and all the contributing members of the team have the right to be heard. I would imagine it didn't do much for the egos of these musicians to listen to their own records and not even hear themselves.

Many other punk bands (and bands that started out as punk bands) now have or have had keyboards at one time or another. **The Nuns**, **Sta Prest**, **The Doll**, **Fifth Column**, **the Dickies**, **the Revillos**, **Possum Dixon**, **Tina Peel**, **1313 Mockingbird Lane**, **Ism**, **Half Japanese**, **the Suburbs**, **Ultravox**, **Swell Maps**, **The Witchdoctors**, **Spizzenergi**, **Ultra 5**,

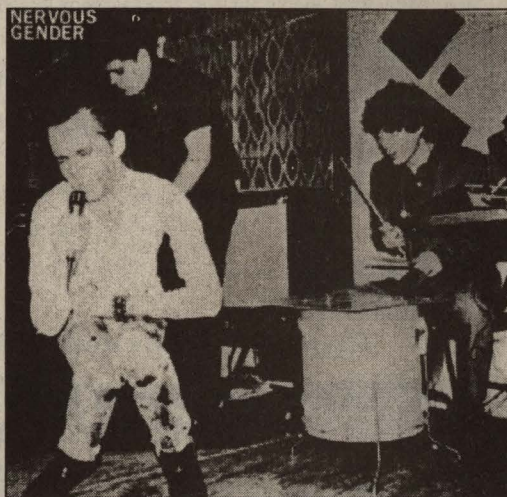
The Eyes, **Great Plains**, **The Blitz**, **Splodge**, **The Damned**, **the Stomach Mouths**, **Lil Bunnies**, **Delta 72**, **Mummies**, **Rondelles**, **the Boys**, the list goes on an on.

Finally, I haven't discussed industrial music and it's influences. That's partly because I mostly tend to dislike a lot of that stuff, and don't have a really great knowledge of it. I don't have anything by **NIN** and I only have one record by the **Swans**, for example. Some **Ministry**, **Einastruzende Nuebat-en**, and early **Cabaret Voltaire** records can be pretty cool, but when it comes to groups like **Stabbing Westward**, I gotta pass. Today, industrial music has given birth to Digital Hardcore, which again is a genre I know next to nothing about. A lot of those types of groups have very fancy keyboards and that's usually a negative with me as well. It's debatable whether this kind of stuff still fits within the genre of punk rock anyway, although a lot of people who listen to it have overlapping musical

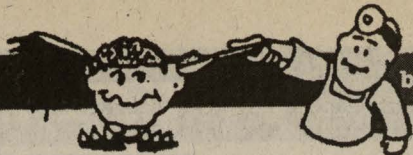
tastes with punk. As far as fancy, expensive keyboards are concerned, remember this: great punk rock doesn't need expensive instruments, and in the case of keyboards, it often seems to me that the cheapest keyboards you can find often have the best

sound. The cheesier, the chintzier the better! The Lil' Bunnies' keyboard sounds so cheap, I wouldn't be surprised to discover it was a toy they purchased at their local 99 cent store. If you still want to have that cheesy sound, but you would like something a bit more like a real instrument, Casio makes some good cheap keyboards. The cheaper ones are made of plastic and lightweight. If you're lucky, you may even be able to pick up a used one at a

pawn shop or thrift store for even cheaper. I would generally avoid the ones with tiny keys and instead look for ones with normal sized keys because they are easier to play. You might want to be sure that the keyboard has a normal sized output hole that can accommodate your cord when you plug it into your amp. Some cheap keyboards only have outputs for tiny minijacks, although adapters can be purchased if you need to use one. If you actually want to spend the money for an expensive keyboard, don't think that only cheap ones can sound cool. That doesn't have to be the rule, because like I said, it's not the instrument, but how you play it. When I was playing keyboards in the band **Bozo Shmo** I actually used to worry because we had no guitarist. The only instruments were bass, drums, and keys. Were we punk? As I listen back to the tapes we made of our music, I've come to the conclusion that there was really nothing else you could call it. So, if for some reason you're still struggling with the question "are keyboards punk?" The answer is "Hell yeah, they sure as hell can be." The only limits are in the imagination of the person playing them.



WHAT'S THE SCOOP?



by Tom H.



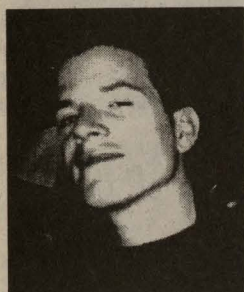
Julian, Ithaca, NY

"You outta meet her brother, now there's a hood. He's so greasy he glides when he walks."



Mike, Canada

"No jazz before the rumble."



Chris, Oakland, CA

"Aren't these the greasers that tried to pick up on our women?"



Natasha, San Francisco, CA

"Check out their pants—you boys waitin' for a flood?"



Eric, Santa Rosa, CA

"Everybody knows a rumble ain't a rumble without me!"



Spanky, Seatac, WA

"Pity the back seat!"



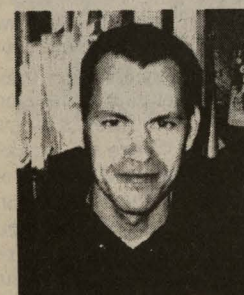
Julia, Valencia, CA

"Let's do it for Johnny!"



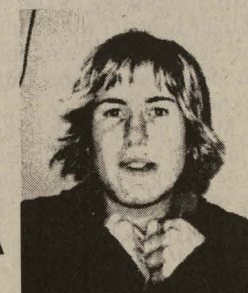
Stacy, San Francisco, CA

"Sorry, I didn't know you had this problem with yelling in my face."



Chris, San Francisco, CA

"What do you wanna do?"
"Nothin' legal man."



Alexia, Walnut Creek, CA

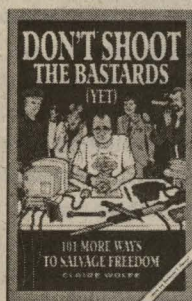
"Stay gold, Pony Boy."

Today's question: "What's your favorite line from the Outsiders?"

Don't Shoot The Bastards (Yet): 101 More Ways to Salvage Freedom • Claire Wolfe

249 pages • \$15.95

Loompanics Unlimited • PO Box 1197 • Port Townsend • WA • 98368



I've had arguments with libertarian types. You know, believers in *laissez-faire* capitalism who at their extreme call themselves anarcho-capitalists. One of my opening feints has been that most capitalists themselves are anti-*laissez-faire*. When they're not resorting to sabotaging their competition — as when John D. Rockefeller dynamited his rivals' oil wells, or when Bill Gates had his monopoly Windows operating system redesigned so Lotus wouldn't work — the *bourgeoisie* use the state to regulate and

restrict capitalist competition through interest-based legislation and corporate subsidies. My libertarian opponents think I've walked into *their* trap. They heartily agree that virtually every politician has been bought off by the highest bidder through campaign contributions and other favors. And while they usually can't bear the notion of a "capitalist ruling class," they do admit that our present government is owned lock, stock, and barrel by what they call "special interests." All the more reason for a genuine capitalist revolution, they insist, one that gets the government out of our personal lives and out of the marketplace, either by limiting the state solely to the defense of liberty, property and "our shores" or by abolishing the government altogether and leaving everything up to the "free market." I of course point out that the very definition of what constitutes "liberty" and "property" is legal fiction, before I hit them with my main punch.

Come the unlikely event of a successful libertarian revolution that overthrows the "evil" Federal government, those same folks (call them "special interests" or the capitalist ruling class) who bought and paid for that corrupt state of affairs in the first place will finance and install a brand new government in the New York minute after the revolution.

The problem with publishers like Loompanics Unlimited and books like Claire Wolfe's *Don't Shoot The Bastards (Yet)* is that they think the enemy is politicians or cops or psychiatrists or lawyers or the IRS or the media or all of the above, while conveniently ignoring the overwhelming power of the rich. A goal of "Boston T. Party," who wrote the book's introduction, might easily serve as Loompanics' mission statement: "to create more of a synthesis between Conservative Republicans, Libertarians, and Patriots (who lean towards Populism)." Claire Wolfe is correctly placed into this category, and despite her gender, these are the anti-Federal politics of the "angry white American male." Therefore, I'll be brief.

Wolfe's thesis is that "[i]t's too late to work within the system, but too early to shoot the bastards," and this is a follow up to her *101 Things to Do 'Til the Revolution*. More direct action and survivalist oriented, occasionally there are valuable suggestions, addresses and resources in this overlong list of largely inane items. For every common sense idea like taping all your conversations with authorities, there's two wacko ones like using "419" for the greeting of "the American freedom movement." Four-nineteen is of course April 19, the date of "the shot heard 'round the world at Concord Bridge" as well as Waco and the Oklahoma City bombing.

It's also one day before April 20, Hitler's birthday, which is where I'd metaphorically place the politics of *Don't Shoot The Bastards (Yet)* and Loompanics. So while I think it's good that folks know that a crossbow is not necessarily a silent weapon if your target survives to scream about being shot, I don't think you should pay \$15.95 to learn that.

I have a few suggestions. (1) Try not to pay for this book if you want to read it. (2) Steal this book from bookstores that carry it. (3) Rip the cover, damage some pages, and see if the book vendor will give you a big discount on the cover price. (4) Order it from the publisher, claim you never got it, demand another book or your money back, and repeat until you've got a nice stack of free copies. (5) Tell Loompanics you publish a 'zine or do a radio show and would love to review *Don't Shoot The Bastards (Yet)*, if they'd only send you a free copy. (6) Let your friends xerox any copy you get for free. (7) Use Claire Wolfe's various suggestions against the *bourgeoisie*...

Not quite 101, but you get the idea. Fuck the angry white American male! —"Lefty" Hooligan

Paradoxia: A Predator's Diary • Lydia Lunch

153 pages • \$13.95

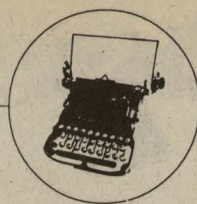
Creation Books • PO Box 13512 • Berkeley • CA • 94712



Originally published in 1997, this repress gives the rest of us a chance to experience the depravity that was (is?) Lydia Lunch's life. Leaving upstate New York for the City at fourteen, Lunch sets about exorcising her demons, through drugs and fucking — lots of fucking. I didn't know anything about Lydia Lunch, and now I know too much. If you are looking for something uplifting, keep looking.

Without going much into it, Lunch casually mentions her childhood molestation, blaming it for her self-destructive life, her drive to hurt people, annihilate herself. A rather disjointed narrative barely holds this together; just a series of tawdry events. She talks of losing herself in the city, breaking into buildings just to eavesdrop on the people living there, to bury herself in the lives of New York City. Her different partners ("love" doesn't come up much) that she battles. At times I thought it was brilliant, taking me to a world I've never been to (thankfully), giving me some small glimpse at the mind-set that could lead to this utter abandon; other times it's a third-rate Bukowski knock off. Then again, a Bukowski copy about a teenage girl still packs a shocking punch...

She moves here, there, nothing really changes. The same drive, the same awful people, some even more awful than herself. I didn't feel sorry for her, she won't let you. I think that was one of the most appealing things about this book; no remorse. This isn't a "regret my sordid youth" story, she's not apologizing. Neither does she actually come out and say that she has changed, this story is still going on. Another break from the mold is her reference to her "career"; it's barely mentioned at all. She laughingly refers to teaching a class in San Francisco, makes some allusion to performing, but never really talks about it. Unlike most people who see their lives as their career, with some adventures that may go along



with it, Lunch seems to see her life as fucking and trying to destroy people, whatever her job may be at the time is completely unimportant.

I really liked this and plowed right through it. Great job of creating a world and forcing us to inhabit it. You may not enjoy it, but you will remember it. I don't understand her any better, but I know enough to stay away, enough to be glad that I never fell so far. I don't understand, but now at least I have seen, and on some level experienced, life for someone who lives for pain, conflict, *intensity*. Lydia Lunch is definitely a force to be reckoned with. An artist who is so overtaken by her passions she can't even get around to her art. A celebrity with so much super-ego she can't collect her adulation. Stay the fuck out of the way. —Gardner Fusuhara

Revolutionary Romanticism • edited by Max Blechman

250 pages • \$15.95

City Lights Books • 261 Columbus Avenue • San Francisco • CA • 94133



There are no sounder footsteps than those on a path well traveled. Blechman's path here is clear: to follow foot trails already tread upon by utopians, anarchists, situationists, surrealists, and poets towards a road now called Revolutionary Romanticism. The argument is convincing. Reclaiming Art from the bourgeois and seeing its proletarian convictions is always rewarding. Seeing theorists recast in terms I can see as acceptable today is invigorating. Starting it all with the clear intention of overthrowing what is makes all the rarefied pretentiousness seem worthwhile.

The subtitle to *Revolutionary Romanticism* is "A Drunken Boat anthology", which brings back memories. The first *Drunken Boat* was a coffee table magazine about 15" x 22" with beautiful woodcuts and a clear focus on anarchism and culture. The second *Drunken Boat* was perfect bound. It still had a focus on anarchism and culture, but seemed more appropriate on a bookshelf than a zine library. It's with no small surprise that I see *Drunken Boat* #3 with a City Lights imprint. Not that City Lights represents the establishment or anything, but it is more (dare I say) institutional than the anarchist press. This direction does speak volumes about the trajectory of both the editor and the examination of the crossover between liberatory politics and culture.

The Romantic period is a historical description of a small group of collaborators in the early Nineteenth century. In hindsight, there can be distinctions drawn between a more or less non-statist perspective in the Romantic movement. There are also distinctions drawn between the religious and the not. The Romantic output of most interest to the editor (and I tend to agree) is the output of a journal called *Athenaeum*. This journal existed between 1796 and 1801; the motivation seemed far more critical than most of the later articulations against the Enlightenment for its own sake. The early group was not comprised of great literary producers, but of a discussion that tends to happen only in the beginning of projects. The early group questioned the extreme conclusions of the French Revolution tending towards cultural formation as the precursor to freedom.

The list of literary greats that can be associated with Romanticism is enormous. In the nineteenth century: William Blake, William Morris, John Keats, Lord Byron, Mary Wollstonecraft, Percy Bysshe Shelley, etc. In the twentieth: Walter Benjamin, Herbert Marcuse, (arguably) the Beat poets, etc. Which is to say that both the trends of cultural criticism of progress and of the proponents of "All power to the imagination" all have their roots in the Romantic period.

This literary tradition is much of the weight of the story being told by *Revolutionary Romanticism*. If you believe that the Romantics are a clearer example of a liberatory trend than the more clearly political movements of post-Enlightenment Europe, then you can argue that most of the quality revolutionary in the latter part of this century is Romantic. There are several essays (and this is a book of essays, not just one person's voice) that touch on the Situationists as important. One of those is a first-person biography from someone excluded from one of Debord's purges. The path from the Romantics to the Situationists is not clear, but the point is made that it exists. The reasonability of being a revolutionary romantic is more clear.

This conclusion can be derived: the Romantics were a good thing coming out of Europe that actually seemed to have a similar criticism to existing conditions (in the nineteenth century) that most anti-authoritarian people have to the twentieth. The Romantic trend can be seen running through the radical art scene, the radical Hegelians, American troubadours and travelers, the anti-work ethic of modern radicals, and just about every artist of all descriptions.

The editor is concerned that there be placed a distinction between the "Revolutionary Romantic" and the merely romantic so as to separate the tendency toward a Nazi pastoralism from a radical critique. Here I find him less believable. It seems to me that the urges that attracted people to the Nazis are the same as those that would attract them to an imaginary new world. This point is moot. What is relevant is that there is an entire history of literature, poetry, and art that to date would have considered too "pretentious" that now, due to one book, has been freed for further examination. —Aragorn

Film and the Anarchist Imagination • Richard Porton

314 pages • \$20.00

Verso • 180 Varick St. • New York • NY 10014-4606



Film is probably the second most popular medium of our day (TV's first, of course); more people go to the movies than read books, buy music, or read punk 'zines. And for some reason there's been a resurgence of interest in academia on the subject of Anarchism and its history, so it's not surprising that someone has finally gotten around to looking at the way one of the most maligned of radical communities has been portrayed in the cinema. The amazing thing is that this book is done well, which I never would have expected, and shows that anarchism, no matter what the movies show, is more than a bunch of bearded bombthrowers.

This an exhaustive guide to just about any time an anarchist has appeared on film, from dramatizations of the execution of Leon Czolgosz (the guy who shot President McKinley) made in 1901 to Mike Leigh's *High Hopes* of the early nineties. Porton also gives us in-depth critiques of the

individual films and how closely the "anarchists" characters in them actually represent the anarchists of their day. I was also quite surprised by the amount of anarchist history outside of the subject of films we're given. If Mr. Porton doesn't consider himself an anarchist — and he never says whether he does or not — then he sure has done his research. There are brief but helpful synopses here of the theory of propaganda by the deed, anarchist educational theory, May '68 and the modern-day anti-work campaigns, all of which are very helpful with putting these films in context.

Most of this book is pretty straightforward in its analysis: Porton looks at a movie that has a character identified as an anarchist in it, examines the way this character acts and the way the director views the characters, and makes some judgments on how this reflects basic anarchist ideas. He also looks closely at the making of some films that are not about anarchism or do not star anarchists, but propagate anti-authoritarian ideas, especially the cinema that grew up around the radical labor and educational movements of the seventies.

Porton starts to get into more tricky ground when he begins labeling movies as anarchistic that didn't view themselves as such. The most glaring example of this is Porton's discussion of Godard's *Tout va Bien*. Now without going into too much film theory or history, I'll just say that Godard was very much a Maoist, and labeled himself as such. There is a certain danger in Porton coming along thirty years later and deciding that, while Godard may have thought he was a Maoist, he was wrong, and in fact he made an anarchist film. This might seem very petty to you, but for me it is the kind of dangerous watering down of differences that has changed Emma Goldman from a dangerous revolutionary to a harmless women's rights liberal.

Still, the amount of time Porton must have spent screening all these movies is mind boggling. Some of the movies cited in here have never been commercially released and his access to the rarely- to never-seen films of CNT Spain had me green with envy.

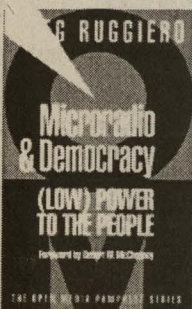
This is a major addition to the scholarship around radical film history, and if you have anything more than a passing interest in Film or Anarchism I strongly suggest you pick it up. —Sean Sullivan

Microradio & Democracy: (Low) Power to the People •

Greg Ruggiero

64 pages • \$5.95

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This book may be only sixty-four pages, but it provides the reader with good insight into the struggles microbroadcasting has faced, especially of late. Greg Ruggiero starts us off with a brief history of radio itself. For instance, in 1912 hundreds of pioneers began broadcasting in the U.S. That same year, Congress passed the Radio Act of 1912, which required all broadcasters to acquire a license. By the 1920s, non-commercial stations outnumbered commercial stations by a ratio of 2 to 1. Congress then created the Federal Radio Commission to regulate the airwaves, and the FCC eventually became

FCC. Years later in 1948, FCC permitted public access of the air by issuing low-power broadcasting licenses. Non-commercial radio flourished again as it had in the 1920s. That was until 1978, when the FCC banned all broadcasting under 100 watts, which was a result of National Public Radio wanting to consolidate its audiences. No waivers have ever been granted since. The consequence of this action is that we no longer have the airwaves to express a wide range of social and political information. Public awareness has now reached to a pathetic point. How ironic is it that freedom of speech can't be practiced due to the cost of the airwaves.

The FCC (Federal Communication Commission) was supposedly created in the public's interest, but the reality is like other institutions — it's a matter of who has the money. Microbroadcasters are fighting back for the right to inform the public with different opinions on issues including politics, music, and the real face of the FCC. Whereas corporations give no alternative voice, offering more of a sedative to their listening audience, microradio is simply raw communication, and it is one of the most inexpensive forms of technology. As a media it is far more productive in reaching bigger audiences than printed material. Commercial broadcasters fear the competition and the chance of being exposed for the corporate sheep that they are.

In *Microradio & Democracy*, we learn how Reagan contributed to ruining any chance free radio had to move ahead when he eliminated both the Fairness Doctrine and the Public Affairs Programming. The Fairness Doctrine was established by the FCC in 1949 which required opposing views on community issues. Public Affairs Programming required that 8% of A.M. radio time and also 6% of FM radio time be dedicated to non-entertainment-oriented public affairs. And also the communities where the broadcasting was taking place had to be studied.

The purpose of this book is to spread the word about the free radio movement. Communication is the key to democracy, and/or freedom in general. The only way for this to exist, is for communities to have access to the airwaves. The key problem is commercialism, and the major corporations that are manipulating the government to deny us this right. Since 1996, the birth of the Telecommunication Reform Act, major corporations have been allowed to own a larger amount of radio and television stations. Even worse, these corporations can merge together to become out-of-control monster conglomerates. Combine this with the fact that free speech gets absolutely no support from the government for fear of actually having an educated general public, and you can see how much power that actually is. For a few years now, pirate radio broadcasters (unlicensed, low powered stations) have been fighting back against the current system. This movement has become an organized national effort, including demonstrations, media campaigns, and lawsuits against the government.

This is the first book I've read about microbroadcasting. Greg Ruggiero explains everything one needs to know about it. Just how corrupt the FCC are and how major corporations control the public through the use of their own airwaves. Cases of microradio stations are re-explained, including Free Radio Berkeley and Steal This Radio in NY, a 20-watt station. The last several pages include various contacts, including a sample letter that anyone can send to the FCC demanding the legalization of microradio. I strongly recommend this book to anyone who wants a brief but complete explanation of the struggles of microbroadcasters in the U.S. —Serena Sigona

MAXIMUM ROCKNROLL MOVIE REVIEWS

PHILOSOPHIZING THE END OF THE CENTURY

This is my last column of the year, century and millenium, but I am not going to do one of those top whatever lists. Those things drive me crazy. I can't help but read them, and I get so annoyed at what people pick no matter what the topic. My roommate has a subscription to *Entertainment Weekly*, an obvious tool for mainstream media, but one that I read anyway. This week's issue is The Top 100 Greatest Moments in the Movies, with a subtitle of 1950-2000. Nothing before 1950!!? I know what I'm up against, but I read it. Number one is *The Godfather* which, I guess, I can see, but wouldn't be my choice. They throw in a few I would probably pick, *Faces* and *400 Blows*, but then at number 80, *Forrest Gump*, a movie that insulted my intelligence so much that I couldn't make it through the entire thing. It's shit like that that blows me away. How could people actually like that movie?

I've been wondering these days what it would be like if I was just an average person. If I wasn't as interested in the type of music or films I am and I just had mainstream tastes. I wonder if it's easier. It would be amazing to have ten CDs and five videos. What is it that makes some people go one way and others just stay still? I don't want to get too philosophical in MRR; there are plenty of others who enjoy doing that. I got thinking about this more after seeing *The Source*, a documentary of the Beats.

The Beat writers and poets have always fascinated me. It seems pretty amazing that they were able to stick to their principles. The hippies borrowed from them, but became so self-important and eventually sold out their ideals. I am aware things were different in the 60s: the assassinations, Vietnam, LSD, whatever. It's impossible to forget. I know I have had the 60s beaten into my consciousness continually since my youth. It's still happening. Perhaps it is that lack of total understanding or the saturation of the 50s that make it seem a more romantic time. That is my perspective, though, because the film seems to want to credit the Beats for what they did and to show that they were eventually accepted into the mainstream. Without making excuses for any success, *The Source* is the story of the Beat writers put into perspective with things that followed.

The Source has a cool rhythm, one that is probably meant to sound like a poem. Each part is lead off with a statement about what was happening, beginning with Allen Ginsberg, Jack Kerouac and William S. Burroughs meeting in New York. The words are printed on the screen like a title. Then begins the poem. Interviews interspersed with photographs, home movies, television appearances, and poetry readings, cut on the beat. There are three segments were Johnny Depp, John Turturro, and Dennis Hopper performing dramatic readings of Kerouac, Ginsberg and Burroughs, respectively. On paper it sounds pretty corny, but it's pretty inspiring. Infact, I think I'll re-read some books. If you haven't read any of the Beat writers, you'll want to after seeing this.

It is interesting to note that the man behind this documentary, Chuck Workman, is responsible for the film montages during the Academy Awards. He obviously has a great deal of film editing experience, but fortunately, this goes beyond a simple collection of snippets. Workman displays a love for the authors and their work, yet refreshingly, he doesn't put them up too high on a pedestal. He shows us Kerouac's appearance on the Steve Allen Show, where he tells how he wrote *On The Road* in three weeks. Then, later, he shows another television clip of an older, bloated-from-drinking Kerouac who makes a comment (supposed to be funny, but not coming across that way) about the Vietnam War being an excuse to get American Jeeps over to Vietnam. He shows the strengths, but also the weaknesses.

In my typical contradictory way, I also went to see the re-

vised, restored and aurally enhanced version of *Yellow Submarine*. I hate the Beatles. Every time I hear a Beatles song I cringe, but for some reason, I have always liked *Yellow Submarine*. Of course, the obvious answer would be that the Beatles hated this movie and it's not even their voices in it. Except, when you watch it, you know this movie was only made as a vehicle to show the songs. I said to my friend, who happens to like the Beatles a lot, that if it wasn't for all these Beatles songs, this would be a cool movie. He just looked at me like I was an idiot.

The truth is, I would like to see a version of *Yellow Submarine* with all the songs edited out. The story really doesn't make any sense and just serves as a transition from song to song, but I find it completely fascinating. The animation is weird, funny and definitely drug-induced. The story is of a group of creatures called the Blue Meanies who hate music. They attack Pepperland where folks love music. A guy takes off in the yellow submarine to get help. Who does he find to help? Ringo Starr, of course, who gets the rest of the Beatles to join in. Then, there is space for many bad jokes and silly characters.

The only advantage of the songs is that in the new surround-sound version, the effects sound cool. The lead vocals are coming from the front of the theater and the backing vocals are coming from the back. You don't usually hear movies with the technology at its fullest potential. This one definitely gets there.

Almost all new movies pretty much suck. I've been trying to see many old films that I haven't seen in years. I saw *The Third Man* in its British release version. Billed as having eleven minutes of extra footage, it does seem to have an eerier quality to it. Holly Martins, a semi-famous American writer, arrives in post-World War II Vienna to accept a job offered to him by childhood friend Harry Lime, only to discover that Harry had been killed by a car while crossing the street. Holly is now stuck with a job. While waiting to go back to the US, he accepts a job as a guest lecturer. He uses his time to do a little investigating into Harry's death and ends up falling for Harry's girlfriend, Anna.

The Third Man is suspenseful and has some cool plot twists. The backdrop of post-war Vienna provides great shots and dramatic use of lighting. The climatic chase beneath the streets through the sewer system is amazing, and slightly obnoxious in length. Orson Welles as Harry Lime is suave and really creepy at the same time. I can imagine some of the present big name action stars trying to exude this characterization and failing miserably. Orson Welles does it so easily that he steals the movie even as the bad guy.

My never ending fascination with French films and some inane conversation I overheard prompted me to rent Jean-Luc Godard's *Vivre Sa Vie*, which is translated to *My Life To Live* on the copy I rented. This is my favorite Godard film. Made in 1962, it is the story of a woman Nana, played by Anna Karina (Godard's wife at the time), who breaks up with her boyfriend, also the father of her child, in order to become a film actress. She doesn't succeed. In fact she doesn't really try at all. Instead, she becomes a prostitute. She enjoys it for a while, making a lot of money, but then she falls in love with a client and decides to quit.

While the plot seems rather generic, it's Godard's style that is extraordinary. The opening scene is my favorite. Nana meets her boyfriend in a diner. They are sitting at the counter facing away from the camera. She is trying to break up with him and the entire exchange is filmed from behind them. You only see the back of the heads with an occasional slight profile. Nana's reflection is seen in the wall mirror behind the counter, but when the shot switches to her boyfriend, a coffee maker blocks the mirror so we cannot see his reflection. Even when the action moves over to a pinball game, Godard still films the characters from behind. It's all very voyeuristic. I am all for filmmakers being obnoxious, and Godard shows he

MAXIMUM ROCKNROLL MOVIE REVIEWS

is with this scene. I think we need more of this kind of thing. It keeps films interesting and it pisses a lot of viewers off. — Carolyn Keddy

LIGHTER-THAN-AIR CRAFT

Lola (Franka Potente) receives a phone call from her greasy-haired boyfriend Manni (Moritz Bleibtrau). He's inadvertently left a bag containing 100,000 marks in a subway train — money that was supposed to be delivered to a crime boss. At that very moment, a street-person with even scragglier hair than Manni has the package, the sum of which has to be delivered to the boss by twelve noon, or heads will roll. That's in twenty minutes.

With a techno beat and break-neck pacing, *Run Lola Run* is a German import willing to exploit its high concept with vigor and an amazing sense of style — but mostly it's up to Lola. The film, like Lola, is a near-perpetual motion machine that uses every possible film trick — fast and slow motion, freeze-frame, animation, tracking shots, black and white, color — to augment Lola's race against time, most of it filmed in real-time. The image of Lola, with fluorescent pink hair, tattoos, and energy to rival a marathon runner, has a staying power long after the movie itself is done with you.

Even the people she encounters on her race against time are not immune to contact with this irresistible force called Lola. At the moment of contact with selected victims/beneficiaries, we see a fast-speed edit of their entire life (or death); at least in Lola's world, destiny is by no means set in stone. The old philosophical notion that a single displaced grain of sand can somehow change history is the kind of thing that might interest writer/director Tom Tykwer (who also helped out with the music). As for *Run Lola Run*, single random acts are less compelling than the overruling power of time.

The film's main innovation is how it stretches twenty real-time minutes to the length of a feature film. With complete disregard for traditional dramatic form, Tykwer kills Lola off before the film has even gone into its second act. Fortunately for Lola, life is not unlike an existential video game. The film is so lean that to reveal much more would detract from your viewing pleasure.

Anyone interested in experiencing future *deja vu* might want to check out *The Dinner Game*, a film which has been targeted for an American remake within the year. But that's nothing new to Francis Veber (the man behind *The Tall Blonde Man With The One Black Shoe* and *La Cade Aux Folles* — both remade in America). You might find it a little amazing that, despite the enviable international success of his films, Veber is practically an unknown outside of France.

His latest is *The Dinner Game*. With a familiar blend of light slapstick mixed with humanism, Veber rolls out the story of Pierre Brochant (Thierry Lhermitte), whose Wednesday nights are booked indefinitely for a perverse reason. As it happens, he and each of his friends have composed a game: somewhere in their travels, each must find some eccentric or idiot, invite them to an intimate mid-week dinner, and then spend the evening gently humiliating their guests, whose hobbies might include tossing boomerangs before work, or constructing scale matchstick models of The Golden Gate Bridge and the Eiffel Tower. Matchstick maven Francois Pignon (Jacques Villeret) is their most recent discovery; short, porcine, and balding, he'd be the perfect object of humiliation even without his peculiar hobby. A pre-dinner meeting with Brochant proves him to be an epic bumbler.

A back strain makes it impossible for Brochant to attend the current week's dinner game, but the idiot is invited to his home nonetheless (after all, there's no reason why some extracurricular

nastiness shouldn't be included in his evening's plans). But having Pignon around, the joke turns full-circle like a runaway boomerang. While trying to support his injured friend, Pignon trips and falls, causing further injury. Later, when Brochant's fed-up wife drops by, Pignon figures it's his friend's nymphomaniac girlfriend, and convinces her in the rudest possible terms to leave. As a capper, he practically chauffeurs Brochant's dangerously pushy girlfriend in at just the time when the wife will be able to find out about the affair. And then there's the tax audit. In fact, Pignon's courtesies are more effective than most people's subversion.

No matter what poor Pignon does (aside from his magnificent matchstick sculptures), it's clear he's congenially hopeless. To a certain extent, so is most of *The Dinner Game*, which goes into its freeze-frame finish and credits just as it promises to get funny. "Is that all there is?" is a chronic syndrome with French fare these days and, unlike their food, this little nothing of a movie is too insignificant to consider bothering with.

Kevin Rafferty's clever documentary, *The Last Cigarette*, would be appealing, if only through its seemingly comprehensive survey of the cigarette in modern media. The most compelling segments are probably the most familiar — the infamous 1994 House Health and Environment Subcommittee's hearings with tobacco executives. The tone of the film can be best understood from these excerpts, as well: a studied disdain for the disingenuous executives (one of whom tells a boy with lung problems that "there are some things you have to learn to live with") to several House members themselves, whose replies are designed for the sound-byte.

Happily, it's handled with a sharp eye for satire in its choice of documentary materials, some fairly graphic. In one anti-smoking short from the '50s, rabbits' skulls are cracked open, ostensibly to determine the effects of cigarettes on the nervous system; in another a white mouse is given a droplet of nicotine to drink, after which the poor creature goes into seizures and dies within seconds, still hanging in a scruff of fur from the experimenter's fingers.

In counterpoint, we have legendary Hollywood stars like Ingrid Bergman and Humphrey Bogart (and so many others) using cigarettes as a visual shorthand for a passion that Hollywood could not show in more explicit terms. Later, television would offer its images of smokers taking in smoke with pre-orgasmic pleasure, which would later evolve into the most bizarre manifestation of the trend — cigarette sex, or "puff films". Apparently enormously lucrative, these contemporary short films contain nothing but women taking long drags of their cigarettes and cooing to the camera. The films are then duplicated and sold to fringe areas of the porn market.

The film plays with such camp industry that its liberal use of Hitchcock composer Bernard Herrman in the background adds an ironic drama. Equally off-putting to some is the fact that, aside from the House hearings, the filmmakers have shied away from interviews and opted to make their point — however ambiguous to some — exclusively through vintage clips and montage.

The Last Cigarette has been dubbed by some as anti-smoking propaganda — albeit good propaganda — but that may miss what the film is trying, in its own overly-subtle way, to achieve. Our culture's heightened sensitivity to smoking as a political issue may have blinded many to its power as an icon. Elegant scenes of B&W era movie stars lighting up are presented with TV ads from the '50s (where smoking, and especially pipe smoking, was promoted as healthy), anti-smoking ads, and political content. Smoking, good or bad, is part and parcel of our cultural heritage, one that — as this film attests, is too easily forgotten or ignored. But the director is not so foolish as not to recognize the health threat it imposes on millions. —Steve Spinali

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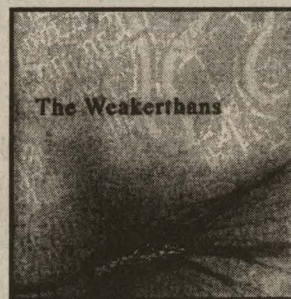
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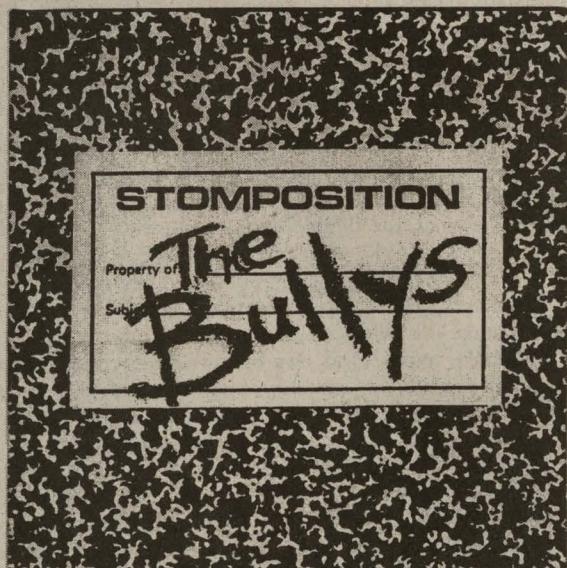


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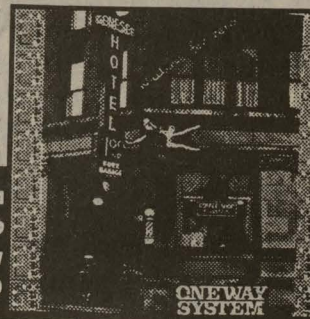
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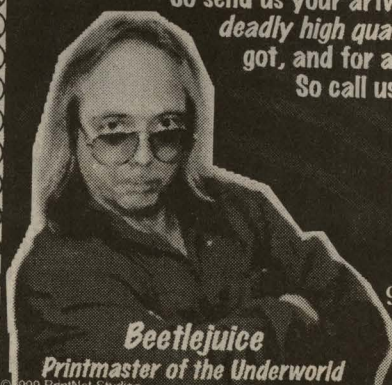
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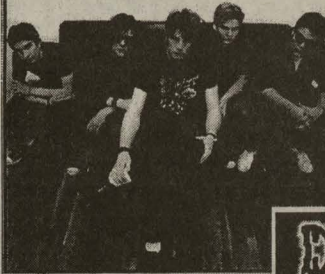
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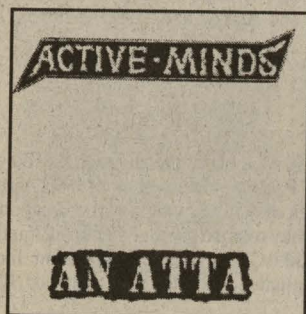
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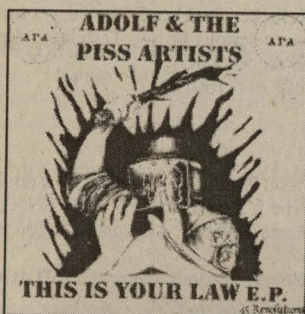


ACTIVE MINDS/AN-ATTA - split EP

Funny that I'd get a ACTIVE MINDS record to review this month, as it's the perfect companion to a DEZERTER record, which I also got for review. Probably two of the longest-running political bands in the world who've not left the "scene" they were born from. More mid-paced political punk from ACTIVE MINDS, who've always struck me as having the best of intentions, and mediocre records. Weird, but I respect them a lot, and wouldn't listen to it often. The flip was a bit of a surprise—

French hardcore that was a huge blast—rough, intricate and unpredictable—the violin was quite a shock! The info provided is also valuable—there's a lot here for the brain as well as ears. (TM)

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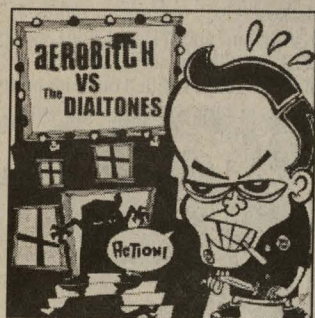


ADOLF & THE PISS ARTISTS - "This Is Your Law" EP

ADOLF & THE PISS ARTISTS formed in 1993, with Mr. Chet Knight on vocals and guitar. After a brief stint with TIME BOMB '77, Mr. Knight reformed ADOLF & THE PISS ARTISTS. As the song says, "We Don't Pose"—this is real rock 'n' roll with a refreshing honesty not found in many of the bands around these days. The lyrics offer an intelligent assessment of current society. In "This Is Your Law", APA indicts the authorities with their "Unequal justice at the hands of the

state... fueled by hate". A very strong record! Go get this at your nearest punk store immediately or order it from 45 Revolutions Records (BR)

(45 Revolutions, PO Box 2568, Decatur, GA 30031)



AEROBITCH/THE DIALTONES - split EP

AEROBITCH plays a hard-rocking punk music with tough-as-shit female vocals, snarling guitars and powerful drumming. Fans of JOAN JETT, L7, or the LOUDMOUTHS could appreciate this. The DIALTONES play a less punk, more garage rock type of music with some hooks, kind of like DEVIL DOGS Lite. (BR)

(Beluga, Box 8158, 10420 Stockholm, SWEDEN)

AGE OF DISTRUST - "Conformity" EP

Chunky, rough and full of discontentment in that late-'90s way hardcore kids love (that is, if they have good taste.) Tough music you stand by. (TJ)

(\$6: Resist, PO Box 372, Newtown, NSW, 2042 AUSTRALIA)

AMENDMENT EIGHTEEN - "All My Heroes Are Dead" LP

Pissed-yet-positive hardcore with a super-charged '90s political HC meets old school sound. May or may not be straightedge—if they are, it's down-played, with the lyrics focusing on the personal/political side of things. Fast and furious, it reminds me a lot of that whole late '80s Revelation Records sXe meets "Squat Or Rot" New York hardcore thing—think LIFE'S BLOOD or CITIZENS ARREST. It's not my usual cup of tea, but I have to say this really kicks ass. (AD)

(New Age, PO Box 5213, Huntington Beach, CA 92615)

AMERICAN HEARTBREAK - "Please Kill Me/Wish You Were Dead" LP

On the surface, this may sound like OK 1977 glam type punk, like any band being retro, but I don't buy it. This band has former members of JETBOY—the "we are on MTV's Headbanger's Ball with GUNS 'N' ROSES" band from 1989 or so. Now you're punk like when Axl did that stupid punk covers record. Maybe I'm just bitter because I've never hung out with Rikki Rachman. Fuck this! Go back to your own now-embarrassing scene. (RL)

(Pelado, 521 W. Wilson, #C-103, Costa Mesa, CA 92627)



AMERICAN STEEL - "Rogue's March" LP

This record is special—it reeks with the excitement of a group of people very close to that most rare and precious thing—reaching their potential despite the broken glass, broken hearts, and state laws that hold us back. That kind of energy is contagious—infects and exalts. I say this, unusually, regardless of the obviously influential shoulders they stood on to get here. Uh huh, LEATHERFACE is all over it, and some others, but all close enough to home to understand, with less SLF UK-posturing than I picked up in their early days. There is no doubt about this one. Fucking buy it. (AC)

(Lookout!)

ANN BERETTA - "To All Our Fallen Heroes..." LP

Hard-hittin', toe-tappin' tunes that could easily fit on the CLASH's "Give 'Em Enough Rope". Well, after a whole record, these guys sound more like a great RANCID than the CLASH. I wish they left "Surrender" alone, cuz ANN BERETTA ain't no CHEAP TRICK. Other than that, and the CD insert lyric sheet, this is a decent LP. (HM)

(Lookout, PO Box 11374, Berkeley, CA 94712-2374)

APOCALYPSE HOBOKEN - "Microstars" CD

These guys have been around forever I think, but they still have it. Straight out punk rock you'll find yourself singing along to. Hell yeah! (BC)

MUSIC

REVIEWS

AS FRIENDS RUST - "Half Friend Town" CD

Oh, this would be so much better if it didn't sound so much like HOT WATER MUSIC. At times opting for the heavier feel, both vocally (definite straight edge background) and musically, but it's not quite enough. Pretty rockin' at times, but lacking originality. (PA)
(Good Life, PO Box 114, 8500 Kortrijk, BELGIUM)

ATOMVINTER/SVART SNÖ - split 10"

Swedish thrash attack from both sides here. SVART SNÖ are veterans of this kind of thing and this is made obvious by the way they effortlessly add structure and hooks into their socio-political hardcore. I have no prior knowledge of ATOMVINTER, but they are certainly treading the same musical path, albeit to slightly less effect. (AM)
(Peter Hirsland, Birkagatan 25, 113 39 Stockholm, SWEDEN)

DIE AUSGEBOMBTEN - "Groß Aber Wirksam" - LP

Fast and thrashy punk/hardcore from the mid to late eighties, a la the EXPLOITED, with some of the songs having quite the metal influence. Decent I suppose. (RM)
(Loud, Proud and Punk, Jorg Spengler, Hauptstr. 22, 37412 Herzberg, GERMANY)

THE BARRACUDAS - "Through The Mysts Of Time" LP

It's been rather a while since I broke out any BARRACUDAS records, but I've got to admit that this stuff sounds better than ever (not THIS stuff exactly, as these are apparently all previously unreleased). Between this and the LEWD live LP, I feel as though someone's attempting to induce nostalgia in me coming on which is pretty amusing since these guys were singing "(I Wish It Could Be) 1965 Again" in 1979 (a version of which appears on this LP). Interesting that these demos sound more sonically polished than the eventually issued versions. For those in need of a clue, think somewhere between the REAL KIDS and the PLIMSOULS with a lot of JAN & DEAN, second string vocal surf bands (studio bands imitating the BEACH BOYS and all that) and folk-rock. Hope that makes it clear. (DD)
(Bomp!, PO Box 7112, Burbank, CA 91510)

BEACHBUGGY - "Ya Just A Punk" EP

Uhhh... OK.... what the hell is this!?! Way too experimental for li'l ol' me. It's drums and guitar with weird sound looping!! They compare themselves to JON SPENCER, so what would I expect, right? (BM)
(555, PO Box HP41, Leeds LS6 4XN, UK)

BEEFCAKE - "Reject" CD

BEEFCAKE do stupid potty humor and NOFX style much better than GUTTERMOUTH. They've got a classic in "I hate your smile, I hate your face, I hate your guts, but most of all, Bob Saget, I hate you". My kind of band: rockin', juvenile, ignorant and proud of it. (HM)
(Fearless, 13772 Goldenwest St #545, Westminster, CA 92683)

BIG WIG - "Stay Asleep" CD

A very strong full length from a band that has certainly turned it up a notch in the pop punk and melodic hardcore vein. Sounding like DAG NASTY one minute, the DESCENDENTS the next, and PROPAGHANDI the one after that. Tons of energy and intensity which makes me want to catch these guys live. A strong candidate to be one of pop punk's major players with this great release. (RL)
(\$11 ppd: Kung Fu, PO Box 3061, Seal Beach, CA 90740)

BILLYBOY E LA SUA BANDA - "Bastardi Dentro" EP

This is easily the best thing that I got to review this month. I checked out a couple of their previous releases a while back and I thought that they were pretty good, but this blows those away. There's seven songs in all, with one being a great MISFITS cover of "Braineaters". I don't really know what else to say, except if you like anthemic oi and you've never heard this band, do yourself a favor and buy this record. You won't be sorry. (NF)
(Durango 95, Museli Carlo via Stevani 5, 29100 Piacenza ITALY)

BLACK CAT MUSIC - "This Is The New Romance" 12"

(East) Bay Area lurch and punch with elements of hardcore, rock *moderne* and methadone clinic chic, four songs from four fresh-faced young men with plenty on their minds. It's actually a lot cleaner and more together than I might make it appear to be, and they don't shy away from grimmer lyrical subjects (dextrine, the corner of Adeline and Ashby, and "Wine In a Box"). (JH)
(Cheetah's, PO Box 4442, Berkeley, CA 94704)

BLACKOUTS - CD

Not to be confused with the old punk rock band, these guys look like a bunch of younguns from here in SF. Very Pacific Northwest circa 1992 here. They have that melodic hard rock/punk rock dichotomy which was so fashionable then. Good songs, though to be honest they seem to run together in my mind. They probably would be at home on a label like C/Z or Empty, or somethin' like that. Solid and competent, if not exactly original. Sure to find their audience, I'll bet. (JY)
(no address)

BLANKS 77 - "C.B.H." 10"

I like the music on this record a lot and it's one of their better recordings. I just don't know what to think about an album whose title track is "Cunt Bitch Here." They didn't even spell it right. I'm sure it's a joke, but if a girl band put out an album called "Cocksucking Motherfucker Dickhead" they'd get torn apart for being man-haters whether they were serious or not. Tasteless jokes don't help the scene. Otherwise, it's a good record. (BC)
(Radical, 77 Bleecker St. #C2-21, New York, NY 10012)

BLASTCAPS - "Blastcaps" CD

Melodic Hardcore from Canada. It's on the generic side, but well done, and the lyrics make up for the music. Maybe it'll make NOFX and PENNYWISE fans stop and think. Probably not, but one can hope. A decent CD, though. (BC)
(Battersea, PO Box 24036, 900 Dufferin Street, Toronto, Ontario, M6H 4H6, CANADA)

BLOOD DRAINED COWS - CD

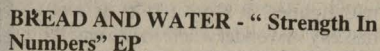
New band fronted by ex-ANGRY SAMOANS' Gregg Turner, who in between his gigs as a professor of Mathematics, does this. Mostly '60s garage/psych, even country influenced, but with a '90s punk rock feel. They even do a cover of "You're Gonna Miss Me," for godsakes! Also a fair amount of low-key '60s-type pop tunes like the extremely cool "Allision" and "I Heard You Call My Name" (which has a certain LEE HAZELWOOD quality) and the '50s spoof: "Necrophiliac In Love". The rest of the package is filled out with pretty solid, cool tunes. Gregg has quite the crooner in him which is surprising. A bitchin', enjoyable listen here. (JY)
(Triple X, Box 862529, Los Angeles, CA 90086)

BLOODPACT - "As Good As Dead" EP

High-impact hardcore that goes for broke. Emanating from the straight edge persuasion, BLOODPACT offers a lot more than what can be defined as "straight edge." While the music has a lot of metal parts, it never loses the speed or energy that is inherent in hardcore. Great lyrics, good tunes, you can't go wrong. Reminds me of later CHOKEHOLD, both musically and lyrically. (MW)
(no address)

BLOODY & THE VANES - CD

Bloody hell! Bloody crap! My bloody freakin' ears! I'm as stuck in the past as the next grebo but, some parts of by gone times don't need to be rehashed, like the '93-'94s when kids were fresh off the funk-metal scene and hit the grunge-metal ground running. Alas there are some who just won't let it go, I blame it on MGD, amphetamines and an exorbitant amount of hair, and now... Peoria, Illinois. OK, this is more punk, but it still zigzags between ALICE IN CHAINS and the MURDER JUNKIES, and they could be considered the Confederacy of Scum's retarded bastard Midwestern cousin. I picture them on a side stage at that Woodstock thing where drunken teens killed each other to see KORN... and we were happily elsewhere, right kids? (RY)
(Black and Blue, PO Box 9021 Peoria, Illinois 61612)



Lyricaly they slam war, voting, and wage slavery...no complaints about that. Musically, they never pull together. This has the feel (but not the poor recording quality) of a boombox recording of a third or fourth practice of competent, but uninspired punks who likely enjoy the more straight up punk bands on Tribal War. (TH) (PO Box, 595264, Dallas, TX 75359-5264)

BROTHER BRICK - "No Turning Back" EP

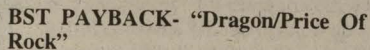
Let's see, rock and roll is cool again. Enter BROTHER BRICK, with their fuzzed-out bass and wah-wah pedals. The songs are OK, but nothing inspiring. A minor league MUDHONEY, I suppose. (RM)
(Estrus, PO Box 2125, Bellingham, WA 98227)

BROTHER BRICK - "A Portable Altamont" CD

Monster Marshall stack rock sound a la HELLACOPTERS, this three-man outfit rocks hard when their busy speedin' up BLACK SABBATH-y riffs, and grungin' out STONES-esque etiquette. Yeah, hair farmin' is an art, you know. But brothers pleeease, this blows. You completely lose me when you do that self-indulgent slow grind and that lead foot on the wah-wah pedal... aaah can't take it... yuckarific. This is falling in that painful SOUNDGARDEN category. Oh no, no, no, no, no. I just can't deal. (DL)
(Estrus, POB 2125, Bellingham WA 98227)

BROTHER'S KEEPER/DISEMBODIED - Split CD

If for some fucked-up reason you are not already a DISEMBOIDIED fan, you need to get to know and love this band. They once again put together some brutally heavy and furious hardcore. Sadly there is only three of their songs here. I am not as big of a fan when it comes to BROTHER'S KEEPER. There is something about their noodling style and screeching vocals that leave me wondering. They don't master the big build up, thundering breakdown like other band on this split. (TJ)
(Trustkill, 23 Farm Edge, Tinton, NJ 07724)



Washington DC's heavy and hard hittin' BST PAYBACK got power in their two-song punch, that's for sure... everything is blazing dangerously in the red like the NECESSARY EVILS, but this record feels antiseptic, and I want sumthin' to sink my teeth into... sumthin' more down home. You know, like what good is a big cock without rhythm? Maybe next time you can talk a little dirty to me first. (DL) (Fandango, 1805 T Street, NW #A, Washington DC 20009)

BULEMICS - "Blurred Vision And Twisted Thoughts" 10"

I gotta say, Man's Ruin has been right on the money of late. What with those incredible VECTORS and now *this!* More of a traditional DWARVES-ish punk sound emits from the BULEMICS. With collective minds in the gutter they extend to offend. Fucking is today's topic on this talk show, and there's even a song about that old "Vampire's Teabag" joke. Gross and glorious! (RY)

(Man's Ruin, 610 22nd St. #302 San Francisco, CA 94107)

BUZZBOMB - "Drink Till You're Poor" CD

Ooh, if the equipment police knew where you lived... The bad thing about the new CD technology is that anyone who can scrape up a few hundred bucks can put one out and we're stuck wading through crap like this every month. Boring package, boring music, and they thanked Crate amplifiers in the liner notes. (DP)
(no address)

BUZZKILL - "House Of Bad Touch" LP

Generally, if a band's been around for a while, I look forward to hearing an LP's worth of material. I like to see bands use inventive ways to fit their songs together in context, to tackle a project with depth and maybe expand on their message given the extra time and space the format permits. BUZZKILL chose to go another route, using the time to demonstrate their versatility as musicians and perhaps their divergent tastes. This record is all over the map, from discordant metal to light pop, calling at many destinations in between. At their best, they invite comparison to a combination of the DEAD KENNEDYS and NOMEANSNO, but to be honest, I don't think there's a single song or style that stood out as memorable, and that could be their downfall. (AM) (Alternative Tentacles, PO Box 419092, San Francisco, CA 94141-9092)

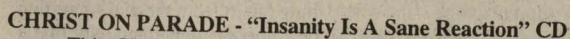
CATHETER/LAUGHING DOG - split LP

A split LP (working at 45 rpm!) from two bands who work the "faster is better" style, and do it well. Both are tight as hell, which can't be overemphasized—if you're going to play blurr, gotta be solid, or it's just too much a mess to bother with. This is great stuff—I'd go with the CATHETER side first, as the production is better—LAUGHING DOG seem to have had their drums taken and cans left in their place. Good stuff, and certainly a couple of bands to keep watching out for. Budget packaging, which means no lyrics, and hell if I know what they're saying. The hip hop track is stolen, yes?!. (TM) (Bad People, PO Box 480931, Denver CA 80248)

CHOKEHOLD - "Tooth And Nail"
EP

A answer to your little hardcore prayers... a little more **CHOKEHOLD** (if you don't already have this that is!) I know you've been sitting around crying because you thought there would be no more, but alas here are the last songs recorded by this noisy, political, straight-edge band, raw and blown out just like you would expect. Let's all hope there will be more like them and the jocks will begin to thin. (TJ)

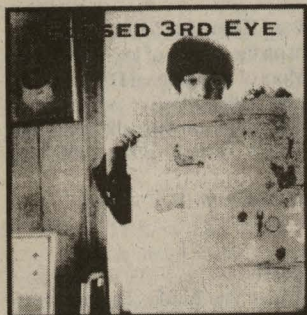
(Jawk, 5145 North Bridges Dr., Alpharetta, GA 30022)



This CD is an almost complete discography of this '80s East Bay political punk band. It includes the "Isn't Life A Dream" and "Avarice" 7"s, the "A Mind Is A Terrible Thing" LP (all long out of print) and unreleased demo recordings from 1989. CHRIST ON PARADE are an important page in the punk rock history book and this CD is a must have for those of us not lucky enough to have originals or shitty tape copies. (DP)
(Dogday, 4430 Telegraph Ave, PMB 72, Oakland, CA 94609)

MUSIC

REVIEWS



CLOSED 3RDEYE - "Other Need" EP

Strange little EP, reminds me of the weird indie-rock heavy sound of the early '90s as practiced by the Amphetamine Reptile or Noiseville labels. Screeching background vox, sax, thudding bass, repetition... the only good song is the first cut. Then, snores... (RW) (Stomach Ache, ADPO Postal 12-500, Tamaulipas 01643, MEXICO)

CLUTCH CARGO - "Colon Bursting Sounds" CD

Pounding, punchy, dark and dynamic, bursting sounds emerge from this CD. Quite a rockin version of DEVO's "Freedom of Choice"... in fact their originals sound similarly heavy and twisted without being metal. Another band that refuses to put an address on their product. Oversight or underground? (HM) (Clutch Cargo, 1000 Mulkey, Denton, TX 76201)

COLONNA INFAME - "Demo 1996" EP

Let's see, five songs. One or two good tunes, a couple of losers. Pretty standard and somewhat boring, FOUR SKINS/CONDEMNED 84 inspired skinhead music sung in Italian. (RM) (Oi Strike, PO Box 15338, 00143, Roma Lurentino, ITALY)

COLLYWOBBLES - "King of Men/Bad Luck" EP

Dutch crunch, and I mean crunch. The little promo insert wrote the review for me: "Aussie SICK THINGS meets TURBONEGRO!" Thanks guys! (RW) (High School Refuse, Berlageweg 12, Groningen, 9731 LN, NETHERLANDS)



CONATION/MUGSHOT - split EP

MUGSHOT have fuzzy, fuzzy bass and Scandi-thrash guitars that I wouldn't usually associate with the flip flops of the lead singer. CONATION sucks when they are thick, heavy and bordering on mosh-metal. Much improved when they occasionally combine a weird tempo/vocal change a la early No Idea Records with straight up hardcore. Wish they worked that more. (TH) (Paranoise, PO Box 2082 Dangar, 2309, NSW, AUSTRALIA)

CORRETJA - "Standing on the Promises of God" EP

Fucked-up super-fast drum-machine driven thrash noise. At least, I'm guessing it's a drum machine—the whole thing (apart from the glass-gargling vocals) is so pin-point precise it could all be computer-generated. Not that it doesn't sound organic—it's not techno by any means. Interesting. An entire song tackles the evils of corn syrup, and it's not a joke either. (AM) (Increvable, PO Box 425, Ithaca, NY 14851)

CRIMINALS - LP

This is a reissue of the Recess 10" with the "7 Months Drunk and Bitter" 7" added. It's a good thing I already have both of these because I just took a big bite of this yummy watermelon-colored vinyl it's pressed on. If you don't, it's worth picking up. This is an East Bay band with Jesse from BLATZ and GR'UPS on vocals and rotating drummers. I'm kinda reminded of the ADOLESCENTS. (DP) (Recess, PO Box 1112, Torrance, CA 90505)

CROW - "Death of Nuclear Arms" EP

One of Japan's most infamous hardcore bands return—this recorded in 1998, and their other recordings from the mid-eighties. It's great stuff as well—makes you wonder where they went (!?!). Long, complex and ominous metal intro—I'm down, but not everyone would hang. Once they get going, it's a frenzied blast of metal-tinged Japanese hardcore—I think the most glaring thing about this record is the difficulty of getting a copy!! (TM) (no address)



CRUDE - "1999" CD

Take my advice and *buy this record!* One of the best releases I've been assigned since I began reviewing here at MRR. CRUDE are a combination of POISON IDEA meets the kind of hardcore DEATHREAT was making before their demise. They hail from Japan, but it sounds like the CRUDE are already too big for that island. I've listened to it three times in a row already and I'm still excited. (JV) (Straight Up, Kowa Bld 2F Minami-2 Nishi-1, Chuou-Ku Sapporo 060-0062 JAPAN)

LOS CRUDOS - "Last Stand" LP

A bootleg of LOS CRUDOS last day of shows at the Fireside Bowl in October 1997. Recorded like utter shit on a tape recorder, 315 pressed on color vinyl and packaged in a cut-up Bud Light box with a fanatical transcription of the entire show. For record collector folks and for those who want to here some of last words spoken by this amazing band. So go ahead and try to get it. (TJ) (no address)

CRUNCH - "Rock And Roll Doping" EP

Well it looks like after a few line-up changes, CRUNCH finally got around to recording some new material. On this record they have got this eclectic mix of punk styles with lots of tempo changes. While not horrific by any stretch of the imagination, it is a little to light hearted and funky for my taste. (RC) (Crunch, Via Montemagno 34, 10132, Torino, ITALY)



THE CRUSADERS - "Middle Age Rampage" 10"

.....dudes that wear the Maltese cross real big on the fronts of their outfits.... and Lone Ranger masks.... playing fast drunkstyle '60s slop..... to be quite honest, this shit sucks!!!!!!..... fuck, poser ass bands like this are gonna haunt us into the 2000s..... and what's with this listing what types of cool retro equipment you use on the back cover????????!!!!!!..... dude, you be cool with that Vox guitar..... yeah!!!! RIGHT ON!!!!!!..... but it don't sound like no guitar, it sounds like you be playing yer dick!!!!!!..... as far as I'm concerned, all these "cool" '60s retro bands belong to the same club and pass around the well-thumbed rule book... I wanna join, I wanna join!!!!!! (SW) (Dionysus, PO Box 1975, Burbank, CA 91507)

MUSIC REVIEWS

EGOTISMO/STRAGE - split LP

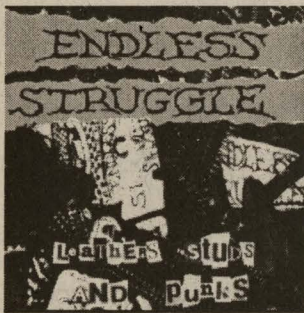
Both bands fall under that powerviolence umbrella... they are fast, furious and pissed off. EGOTISMO start things off right with some straightforward fast core with tons of varying vocals. The production is really strong, too... watch out for these guys. STRAGE follow more closely to the **CROSSED OUT** form of power violence, going back and forth from fast to slow. The production on their side is a little rougher, but that's exactly what I like. The record has been out for awhile, but if you haven't heard it and fast hardcore is your cup of tea, get it. (MW)

(Biba, via SS. Salvatore 3, 25017 Piombino Dese, Padova, ITALY)

ENDEAVOR - "Don't Die With Your Eyes Closed" CD

A collection that's got "1992-1998" written under the title, plus a Quicktime video, if that's something you're down with. Several of these tracks are previously unreleased, and the balance are from their previous releases, mainly the "Happy Days" material. It's solid political hardcore—they always struck me as a band with better intentions than execution—quality motivation and lyrical content, but the records just didn't grab me. If you're in their camp, this would certainly be valuable, if not, it might not swing you over. Putting on a **BAD BRAINS** cover ("Regulator") didn't help their case—when the cover is a shadow of the original, it doesn't reflect well at all. (TM)

(Trustkill, 23 Farm Edge Ln, Tinton Falls, NJ 07724)



ENDLESS STRUGGLE - "Leathers, Studs And Punks" EP

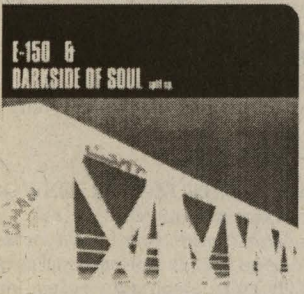
Despite the stupid "We want to be the **EXPLOITED**" cover, this EP will rip you a new one. I think this band consists of all five Salt Lake City drunk punks. Four great songs about drinking and rioting on pretty white vinyl. (BC)

(Charged, PO Box 157, High Bridge, NJ 08829)

ENVIDIA KOTXINA - "Kampos De Exterminio" CD

Melodic, eccentric punk rock from Spain. ENVIDIA KOTXINA have a sound similar to fellow countrymen **LA POLLA RECORDS**, especially with the vocals. At times though, ENVIDIA KOTXINA lapse more into a ska sounding **MANA NEGRA** feel. A decent release if only because it's not like everything else. (JF)

(W.C. records c/o Jaun Herrero, P.O. Box 41019, 28080 Madrid, SPAIN)



E-150/DARKSIDE OF SOUL - split EP

E-150 are my new faves... their last couple of EPs have just ruled... if you like high-energy, pissed hardcore like **CRUDOS** or **MK ULTRA**, you'll go gaga over E-150. Plus they do a **LARM** cover... how the fuck can you go wrong? **DARKSIDE** offer two songs of slower, but heavy hardcore. Reminds me of German metal-core. Damn good split, more for the E-150 tracks. (MW)

(Don't Belong, PO Box 8035, 33200 Xixón, SPAIN)

ETERNA INOCENCIA - "Recycle" CD

For the most part, up tempo punk, not unlike the later **BAD RELIGION** or one of those other Southern California bands. I guess you've really got to like this stuff to want to keep buying these CDs. Not that they are bad at it. Neat packaging, that I'm sure can't be good for the CD. (PA)

(\$10 ppd: Sniffing, C.C. 3288 (1000) Buenos Aires, ARGENTINA)

EXISTENCH - "Blood Money" CD

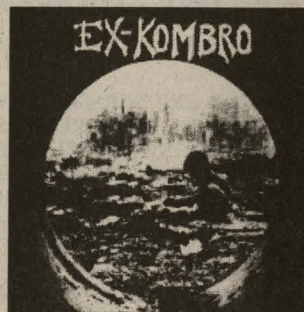
16 songs of **AGATHOCLES**-style grindcore that is pretty ripping. If straightforward old-school grindcore is your thing, you'll love this. A good price too, for such a quality release. (MW)

(\$6ppd: Richard Lafortune, PO Box 34029, Scotia Square R.P.O., Halifax, NS, B3J 3S1, CANADA)

EX-KOMBRO - "Sin Voto" EP

Wherever you go in this world their will be kids hating their government and in the same breath singing about just getting fucked up on alcohol. It's what binds us in the punk community. **EX-KOMBRO** is Columbia's entry into the above category, and while the production levels are quite bad, the sincerity and energy aren't. A decent release. (JF)

(Bajc Perfil, A.A. 772, Medellin, CO-LUMBIA)



FACE OF CHANGE/SLANG - split CD

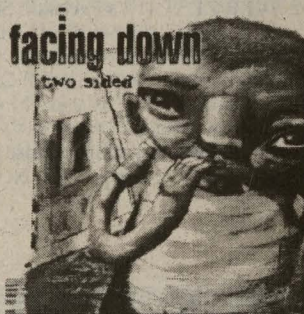
Two of Sapporo's best team up for a split of hard-hitting hardcore. **FACE OF CHANGE** have a great '80s straight edge style going (musically, that is) while **SLANG** does what they do best: fast Japanese thrash with tons of hooks and metal. Both bands have an extensive list of releases, and if you missed the boat, get this and get turned onto one of the strongest hardcore scenes going today. (MW)

(no address)

FACING DOWN - "Two Sided" EP

I remember when they used to call this stuff melodic hardcore. Melodic? Yes. Hardcore? No. "Words of Crime" has a pop feel, "The Fluke" is a little more hardcore, and the last song takes the form of so many of those Fat Records bands. (PA)

(\$5 ppd: Refill, Klaproosstraat 4, 5443 BW Haps, NETHERLANDS)



FAIR FUCK - "Bamm!" EP

Aww, hell! I'm completely stumped as to who **FAIR FUCK** remind me of; one song in particular has me ready to rip my hair out. They have the positive and trashy feel of early **7 SECONDS**, the slightest **SST** guitar tweak, and the all-out fun of the **SPERMBIRDS**. Assigning records has warped my mind; but not so much that I don't know what a gem a record is when it drives me this crazy. (TH)

(Kick N' Punch, Svanevej 20 B, 3. tv 2400, Copenhagen N.V., DENMARK)

MUSIC REVIEWS

DAYGLO ABORTIONS - "Death Race 2000" CD

After all these years, these guys are just in it for the beer, by their own admission. As a consequence, every song is about getting drunk, getting beer, or getting high. I've heard similar band's records that I liked better, such as DRAIN BAMAED, but the DAYGLO ABORTIONS definitely aren't the worse I've heard. Still, it wouldn't be bad to see bands like this aspire to be something other than a D.I.Y. MOTLEY CRUE. (JV)
(God, PO Box 44132 Tillicum Rd, Victoria, BC, CANADA V9A 7H7)

THE DEACONS - "In The Company Of Dogs" LP

The DEACONS could possibly have made a decent three song EP out of this material, but this LP drags on interminably. The music is too pretty, too cute and completely devoid of balls. You have the tragic combination of weak vocals, smarmy choruses and lackluster guitar—perhaps some college rockers in E. Stroudsburg, PA can get behind this, but it leaves me fucking cold! (BR)
(Brooklyn, 1005 Foster Ave, Brooklyn, NY 11230)

DEAD END CRUISERS/THROWAWAY GENERATION - split EP

The DEAD END CRUISERS sound a lot like early JOHNNY PEEBUCKS & THE SWINGIN' UTTERS, right down to the vocal stylings. Not bad, and by far their best stuff, but their two songs border on being blatant ripoffs, so I couldn't really get into them. As for THROWAWAY GENERATION, I thought their debut CD sucked and the two songs here have done little to change my opinion. Bad, RANCID-inspired dribble with a bit of a DC/emo influence. (RM)
(Unity Squad, 354 W 100 N, Logan, UT 84321)

DEMOLITION - "Darkness Filled My Soul" LP

Here comes a Japanese band that takes the gruffness, the hooks and the drive of MOTORHEAD, but speeds things up to make some kick ass punk rock. (TJ)
(Record Shop Answer, Hase BLD no 2 B1, 5-49, Osu 3 Naka-Kunagoya City, Aichi 460, JAPAN)

DENVER ZEST - "Vs Peekskill Sizzle" CD

Simplistic, rhythm driven, silly-pop-freak music. DZ goes from dry stilted humor to zany absurd ditties. Synthesizers create much of their versatility, which takes them from a dull CAMPER VAN BEETHOVEN to Zorak/Space Ghost to DEVO on acid. "Mom Cooks Inside, Dad Cooks Outside", "I Wanna be an Autistic", and "Let's Hear Some Chatter Out There" barely scratch the twisted wackiness these guys achieve on this insane CD. (HM)
(\$5 ppd: 601 W. 110th St. #8J2, New York, NY 10025)



DERIDE - "Full Throttle Local Energy" EP

This is the first EP, far as I can tell, from this HC nuclear generator—this one's tight enough not to leak. The straight-ahead tunes drive up and up like JERRY'S KIDS asking "Is this it?", with hard-hitting drums flying out of the guitar lines to make your head spin on the climb. One song is titled "Be Alive With Doubt!" Ridiculously good. (AC)
(Mangrove, 3F ACP Bldg. 4-23-5, Koenji-Minami, Suginamiku Tokyo 166-0003, JAPAN)

DEZERTER - "Ziemia Jest Plaska" LP

Whoa. That's certainly a name I hadn't heard in a while. I'm impressed that they're still around—been putting out records forever, and haven't killed each other, gotten mellow, or gone apolitical. Upbeat, catchy punk, and they're still working the native tongue. The singer has a talk/shout style that takes some of the impact—not a bad thing, but you notice it. This record was recorded in 1997 or 1998 (liner notes are in Polish), and is part of a overall organized resistance to some of the recent public rise in racist/fascist ideologies in Poland and across Europe. Excellent. (TM)
(Nikt Nic Nie Wie, PO Box 53, 34-400 Nowy Targ, POLAND)

DIABOLO ROSSO/Y - split EP

DIABOLO ROSSO is Germany's best kept secret... they play good old hardcore without any of the fluff that is so prevalent these days. Let's just say awesome, powerful hardcore that reminds me of RORSCHACH. Y follow up their LP with four new ones that are faster and heavier. Fans of extreme hardcore will love Y. Where most splits these days fall short, this one prevails. Great introduction to both bands, if you're not familiar with their earlier releases. (MW)
(Flowerviolence, Augartenstrasse 15, 68165 Mannheim, GERMANY)

DIPSOMANIE/STEROIDS - split EP

All right! French hardcore about gunning people down is what I thought about the DIPSOMANIE side. Then I flipped the record over to the STEROIDS, and a Skynnardesque guitar solo comes out of the speakers. Then it happened again later in the song. From what I could French-In-Action out of the lyrics, they were pretty good, but the guitar solos ruin it. Do they want to be fucking VAN HALEN? Is this a joke? Other than being from France, I don't see what these bands have in common. DIPSOMANIE is a good punk band, and STEROIDS are a bad metal band from what I've heard. (BC)
(Asso Kanivo Chaos, 13 rue de Vignier, 25000 BESANCON, FRANCE)

DISCIPLE - "No Blood, No Altar Now" CD

I can only hope this is like "Christian Corner" and it's a fucking joke. Solid chugga-chugga hardcore bubbling over with Christian sentiment. Musically, this what I would expect from the heavy side of Goodlife (a great label, in my eyes) but these boys from Erie, PA look as if they just stepped out of bible school with lyrics that follow suit. (TJ)
(Goodlife, PO Box 114, Kortrijk, BELGIUM)

DISCLOSE - "Nightmare Or Reality" LP

All right all you DIS-band fans, here you go! Hailing from Japan, DISCLOSE definitely plays DISCHARGE-influenced songs that are really pretty good. This new LP pretty much sounds like their other stuff so if you've heard them, you know exactly what you're in for. I think its actually pretty good. (SR)
(MCR, 157 Kamiagu, Maizuru, Kyoto, 624-0913, JAPAN)

DODGE DART - "So American" CD

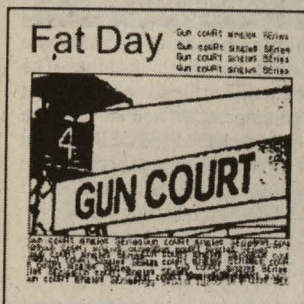
"Jesus ain't my friend (x3) and you ain't either" are the first words outta this rock 'n' roll CD and kick you right where it counts. Great rock 'n' roll which sometimes reminds me of the HEARTDROPS. DD aren't afraid to throw in a few slow tunes that don't suck (i usually think slow tunes suck). My only problem with this is that it should only be available in LP or 8-track. (HM)
(Raw Power, 1636 W. 139th St, Gardena, CA 90249)

MUSIC REVIEWS

FALLING DOWN - "Proof of Power" CD

Whatever good you can try to extract from metal hardcore is not really present on this album. I find this one pretty cheezy and boring. I really don't like the shout-out choruses that the whole band yells. The one good thing about this album is the picture of the guitarist with his old '80s metal guitar. Every band should have one of those. (SR)

(Straight Up, Kowa, bld 2F, Minami-2 Nishi-1, Chuou-Ku, Sapporo, 060-0062, JAPAN)



FAT DAY - "Gun Court Singles Series" EP

While no vinyl can adequately capture the FAT DAY live experience, this is still an unhealthily depraved slice of wax. With agile-thumbed distorto-bass, rhythms that sound like a drumkit falling down the stairs, and a demented vocalist attempting to sing his way out of a straight-jacket, they sound not unlike NOMEAN-SNO at their wackiest and on a speed 'n' acid cocktail. Or, for those of you that were paying attention several years ago,

they are almost like the bastard American children of Glasgow's STRETCH-HEADS. If that means anything to you at all you're on the way to the record shop already. (AM)

(Gun Court, no address)

FEKALE BREKNINGER - "Toilet Rocker" EP

From the sleeve art to the songs themselves, this is a "tribute to GG ALLIN". Honestly, the sleeve is one of the most disgusting I have come across—at the same time, I felt slightly aroused. Back to the disc itself. At least two of the three cuts here are covers of G.G. ALLIN originals. If the third song is not a G.G. ALLIN song, it might as well be. All three are lewd and perverse to some degree, as you would expect from the king of smut punk, while melodic and catchy at the same time. I never really got the whole G.G. ALLIN craze, but I was always amazed at how he could put lyrics that were designed to be offensive to catchy melodies. These versions remain true to that. Good, but not great. (KK)

(Hit Me, Deichmansgt 17, 0178, Oslo, NORWAY)

THE FIXTURES - "One Crisis Short Of Chaos" CD

These guys want to be the DEAD KENNEDYS so fucking bad. I can't believe this singer! He's totally ripping of Biafra's vocal style, including all those weird wailing things he does. This is seriously really funny. Funny in a bad way though. I guess if you don't mind DK rip off bands, buy this album. (SR)

(Know, PO Box 90579, Long Beach, CA, 90809)

FLOWERS IN CONCRETE - "Aufrecht" LP

It's stuff like this that makes me want to assign Tom more melodic hardcore when I'm not busy "crowd surfing" at Warped. Foreign punk (in a foreign language) that touches on emo and pop punk and hardcore. Part of that Euro melodic hardcore stuff that has never grabbed me. I'll take HOT WATER MUSIC over this any day. (RL)

(Jurassic Punk, Mittere Gasse 23/1, A-4404 Steyr, GERMANY)

THE FRANKENSTEIN DRAG QUEENS FROM PLANET 13 - "Graverobbing U.S.A./Rock 'N' Roll"

Nice product. From groovie little booklets to green and white splattered vinyl, this is a neat little package. It's all glam, transvestite rock 'n' roll. "Graverobbing U.S.A." is pretty toe tappin' kinda monster creepy, but the flip is dumb glam rock and should never be played, for it might compel you to break the record in half. I wanna see these freaks live. (HM)

(Our Area, Parkweg 9, 59379 Selm, GERMANY)

CAN THE EARTH WITHSTAND THE ATTACK OF THE FRANKENSTEIN DRAG QUEENS FROM PLANET 13



WHEN THEY GO.

GRAVEROBBING U.S.A.

FUSES - "I Wanna Burn" LP

A solid release from a band who can write songs and play their instruments well. A rare treat indeed. Sorta reminiscent of earlier SOCIAL DISTORTION, but a little more produced. (DP)

(American Punk, 802 S. Broadway, Baltimore, MD 21231)

GENERATION X - "K.M.D.-Sweet Revenge 1979" LP

.....lemme review the worst first..... lemme tell you 'bout this piece of monkey turd I shelled out ten bucks fer..... ERRRRR!!!!I love GENERATION X, no doubt about it..... the first album and the singles that went along with it were beautiful time pieces anthems for a culture that died long ago..... GENERATION X were rockin' and sexy, two things that are VERY important in rock music by the second album they weren't AS rockin' but were still sexy so I let 'em slide..... but this, their unreleased third album ain't sexy or rockin', just pure "record biz" shit..... Well, the band never really fooled anybody..... they wanted to be stars from the get go and were up front about it, so this ain't no surprise..... what came after this swan song I need not go into, you all know..... but what can you do..... I still love 'em..... I can't help it..... songs like "This Heat" are forever classics in my mind and the sex energy they gave off.... yum yum.... boys in bands sure ain't that sexy no more..... (SW)

(Munster, PO Box 18107, 28080 Madrid, SPAIN)

GENERATION X - "K.M.D.-Sweet Revenge 1979" LP

OK, this has no "Ready Steady Go" or "One Hundred Punks", but I liked the second GEN X LP with "Running With The Boss Sounds" and "Friday's Angels" back in the day. I even loved the "Dancing With Myself" single, but that third album blew. So I have been playing the hell out of this release. Pretty much the original "Kiss Me Deadly" LP recorded with the original GEN X line up finally released. That much-needed Fender guitar sound is here in lieu of that thick and bass-ee sound on the other third LP. Half unreleased tunes too. Sure this is poppy, as GEN X was, but I gotta recommend this to give closure to a great band before the BILLY IDOL and his Band era. (RL)

(Munster)

A GLOBAL THREAT/THE END - split EP

Live the chaos, dude! Two bands whose hair defies gravity, and that could easily fill a bill with a band I reviewed last month called the DENTS, or even the CASUALTIES. I liked the END side a bit more, although the GLOBAL THREAT side wasn't that far behind. (JV)

(A.D.D., 270 Central St, Hingham, MA 02043)



MUSIC REVIEWS

GLUECIFER

GLUCIFER - "Lord Of The Dusk/Titanium Sunset" EP

Two pretty crappy songs recorded live in NYC by these euro-veterans. The best part of this record is the silly rockstar like monologues the singer guy does before the songs. Hopefully he was trying to be funny, otherwise god help him... Regardless, a must for dorks and morons. (NF)
(007, 534 East 14th St #15, New York NY 10009)



GONN - "Doin' Me In/I Need You"

Protean garage-rock-grunt from 1967 that sounds a lot, lot, lot like any of the bands on any volume of "Back From the Grave", or "Teenage Shutdown", or, or... music aimed more at the gonads than the brain, for sure. At least they reached out for the brass ring once, even if they wounding up grabbing careers in the insurance industry. Craig Moore (I checked the insert) sounds like a sober Jeffrey Lee Pierce, but he's probably too young to have been his dad. (JH)

(CME, 2615 N. University, Peoria, IL 61604)



THE GRABBIES - "Another Boring Day" EP

And another boring record. I can imagine these guys are good live, but this recording fucking sucks! I don't think they even listened to it. The guitars are too tinny, the only drums you can hear are tinny, the lead singer is annoying and the only word you can hear him say is "fuck". They make fun of John Wayne and there's a confederate flag on the record. Since they threatened to kill the last person who gave them a bad review, I'm tempted to

say this rules, but in the name of punk rock I have to say this sucks! (BC)
(Proud To Be Idiot, Alessandro Nodari, via Are Zovo 17C, 37125 Verona ITALY)

GRAND PRICKS - "High Kicks To Your Dicks! It's The..." CD

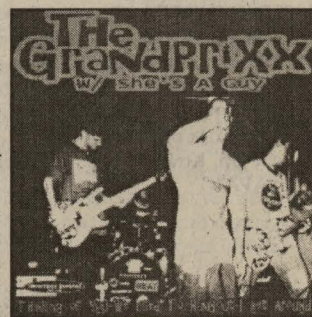
Imagine (if you can) the DEAD MILKMEEN meets ANGRY SAMOANS playing nothing but "The Ballad of Jerry Curlan" type songs. Very un-PC (without being fascist), very corny and in my humble opinion very funny. I think that this type of stuff is kinda an acquired taste (kinda like Pabst), but it's right up my alley. I mean come on, how can't you like the frontman "Daddy Dickhead" spitting out lyrics like "jacking off with puppets, fingerbanging muppets on our wedding day", or his song about his midget wife or the classic "feel my penis". Good 'n' fun. (NF)

(Hollow Bunny, PO Box 33264, Raleigh NC 27636)

THE GRAND PRIXX/SHE'S A GUY - split 7"

SHE'S A GUY are one of those bands you catch opening up for a band you really like, and they get you bobbing your head and you think to yourself, "Self, they ain't bad... for a bunch of younguns... man, their guitarist and drummer look familiar..." You recall where you know those mooks from; they're those two replacement QUEERS from "Everything's OK". Suddenly, you lose all interest in speaking to them. Nothing original here. Steady, Mutant Popish pop punk kinda like the PETTY FORDS, only sloppier. Not bad, but not earth shaking. The GRAND PRIXX are slightly more frantic but are still on the same level. What the hell is up with all of the stickers on their equipment?! Their cover of the BEACH BOYS' "I Get Around" reminds me of when the PISTOLS covered "Road Runner" before they even learned it. Over all, nothing special and a horrible recording (less treble next time, you'll get less distortion). (BM)

(S3: Imperfect, PO Box 2846 Columbia, MD 21045)



GRIM/KLONE BAND - "Back On The Street" EP

Thank god for poseurs! We wouldn't have great records like these without bands trying on musical styles like, I dunno, *punk rock* for example, and seeing if they can fake their way through the moves the "real" people have laid down. These tracks date from 1979, apparently this was a bunch of "hippies" (you know, like Jerry Garcia, right?) who put out a righteously noisy 45 that was recently KBD'd and, fuck it, let's listen in shall we? "Blank space/your face/don't be annoyed/my mind is just a void". That's what I've been trying to tell you people! (RW)

(Brain Transplant, PO Box 24310, Los Angeles, CA, 90024-0310)



GUNDOG - "They Who Laugh Last Laugh Longer" LP

This is a fucking brilliant record by a very powerful band from London, England. When it came out in 1998 it was quite limited—you punks and skins are lucky to have it available now for your immediate consumption. You must listen to hard oi songs like "Boots", "Paint", "Mr. Nutter", and "G Man". GUNDOG are one of the premier street punk bands coming out of the UK today. Get this record as soon as possible! (BR)

(New Blood Records, no address)

HANGNAIL/PO PROSTU - split EP

HANGNAIL play fast, heavy, thrashy punk. It's pretty metal and the singer needs a Ricola. It's good, but it won't knock you on your ass or anything. PO PROSTU kick off their side with the flyest drum solo this side of Bun E. Carlos. The first song is tough as hell, and has these sweet "ooh-woo" backing vocals that gave me a titty hard-on. Their songs are complex but not wanky and remind me just a wee bit of STIFF LITTLE FINGERS. It's really fucking good, actually. If you're ever in Poland, you should check em out. (JN)
(PO Box 27, 80-422 Gdansk 22, POLAND)



MUSIC REVIEWS

THE HEATSCORES - "Light 'Em Up" CD

Four Canadian grease-monkeys turn in somewhere between DAVIE ALLAN & THE ARROWS and the opening credits to "the Munsters". A little SANTO & JOHNNY, a little surf guitar, a little this, a little that. Too bad they never bothered to write lyrics to "Rock 'n' Roll Sex Party" (or did they?) (JH) (Godamn, PO Box 7833, Saskatoon, SK S7K 4R5, CANADA)

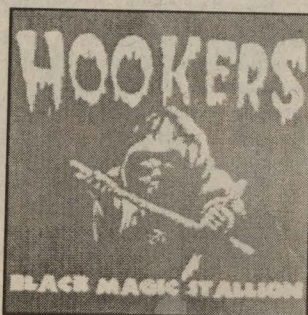
HIS HERO IS GONE - "The Plot Sickness: Enslavement Redefined" LP

Patch-covered smelly hooded sweatshirts and studded baseball caps across the globe, rejoice! HIS HERO IS GONE are back with a new (and possibly final) record. H.H.I.G. need no introduction to most, but if you've never heard them, they play hard heavy fast metallic hardcore punk with gloomy political lyrics. Their latest self-released and very nicely-packaged (gatefold sleeve, cool artwork, suggested reading list, quotes, etc.) album carries on their trademark apocalyptic onslaught. Powerful, dark and angry, this will be no disappointment to their many fans. These guys definitely have something to say, and fortunately lyrics are included so you can tell what that is. My only criticism is that the words and imagery are so full of bleakness and despair. Yeah, I know that in this doomed modern world we are but mindless zombies enslaved by life-sucking parasites, and the scorched planet is on the verge of destruction—but surely there's always room for hope, and maybe even a little humor. Or maybe not... shit. (AD) (Great American Steak Religion, no address)

HOLLYWOOD PLAYBOYS - "She's Got The Power/The Nest"

A-side is a real fine primitive rocker (one vocal and one instrumental), if a bit understated (like the CRAMPS without the parody). In fact, this could almost fit on one of the White Label "Primitive Rockin'" comps. B-side is a LINK WRAY-esque instrumental and the snippets from Ze do Caixo movies on both sides are certainly good for bonus points from me. Good work boys. (DD)

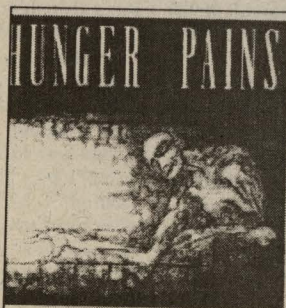
(\$6 ppd: Amplificator, Via Oceania 35, 30019 Chioggia (VE), ITALY)



HOOKERS - "Black Magic Stallion" EP

The mighty Kentucky HOOKERS crank out two covers that attack this platter with a resounding *crunch!!!*—SPINAL TAP's "Tonight I'm Gonna Rock You Tonight", and the DOGS' "Smash Your Face". Whichever they do to you you're gonna feel it in your gut and brittle skull. Their own "Black Magic Stallion" delivers even more destruction. I'll ride with the HOOKERS on their hellbound trail, flanked by Satan himself. (RY)

(Devil Doll, PO Box 30727 Long Beach, CA 90853)



HUNGER PAINS / FOUR HUNDRED MILES OF SHIT - split EP

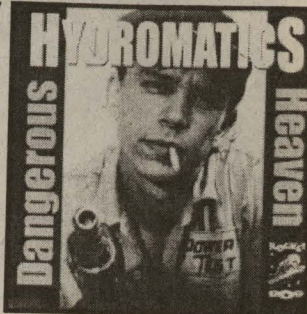
I'm not really sure if I played HUNGER PAINS at the right speed. At 45 they sound great. Like ANTISCHISM in almost every way. At 33, it's messy '90s hardcore, mosh parts withstanding. FOUR HUNDRED MILES OF SHIT have the '80s SoCal peace punk configuration down. Four tracks in the league of APOCALYPSE or CONFRONTATION. That's a compliment in the songwriting and a criticism of the actual recording. (LH)

(no address)

HYDROMATICS - "Dangerous/Heaven"

The THIN LIZZY of Netherlands punk. As in straight-forward '70s rock 'n' roll with an edge. Even some DOOBIE BROTHERS style lyrics: "Heaven and Earth, Body and Soul, Woman and Man..." etc. But see, to me that's a good thing. Especially in this case. I sometimes forget that not everyone still listens to a little BAD COMPANY now and again. I'm all over this record! When you think about it, white trash has brought us so much! (RY)

(Rocket Dog, PO Box 70397, 1007 KJ Amsterdam, NETHERLANDS)



ILL WILL - "Fire Pig" CD

Weird this CD wasn't reviewed before. ILL WILL being one of the lesser known SoCal early '80s HC bands like FUNERAL who played really basic punk really fast and were really not all that great compared to the heavyweights of the era, but I like 'em just fine. I'm gonna listen to this a lot more than a SEVEN SECONDS or YOUTH BRIGADE record for chissakes. (RW)

(no address)

INKWIZYCIA - "Slowo" EP

The ultimate cross-over: anarcho-grunge! On the one hand, the band thanks the likes of CRASS, OI POLLOI, AMEBIX, FUGAZI, etc. But on the other hand, they sound unmistakably like TAD. The parts that don't sound like TAD remind me of SKINYARD. Still, pretty amazing that this kind of thing is coming out of Poland. There is more to life than TZN XENA and DEZERTER. (LH) (Nikt Nic Niewie, PO Box 53, 34-400 Nowy Targ, POLAND)



JAM SESSION - "Wipe That Ugly Smile Off Your Face" EP

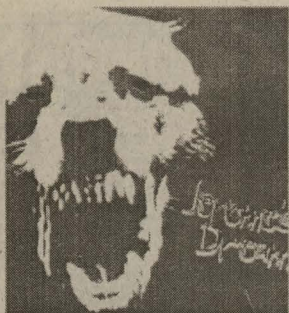
Fourteen songs, crouching over the mic with real aggression which calls itself pain and politics. The right degree of frustration, little innovation. Stepping off the brink of a 7 SECONDS influenced romance with boyhood health and into the void of answerless personal question. This is good, honest, unintelligible lyric-sheet/sample hardcore with killer drumming. Psychically tack it onto an Ebullition comp and you'll find no disparity. (AC) (Fucked Up Sunday, Strandvägen 3 3tr, 595 30 Mjölby, SWEDEN)

JENO - "After Birth" LP

Attention all you metal-core punx and trench coat wearers—this band's for you! This is sooo metal-core. These guys fucking freak me out. Really, really fast with different vocal styles ranging from extremely deep to raspy. These songs are creepy with really scary lyrics. The dark angel, misery, slit wrists, black clouds, razors and sacrifice are some of the topics. And they're even from Colorado! My last roommate would have played this stuff on her walkman while taking her nightly strolls through the cemetery to do witchcraft. (SR)

(Bad People, PO Box 480931, Denver, CO, 80298-0931)

MUSIC REVIEWS

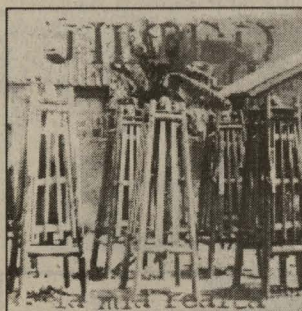


JEROME'S DREAM/THE BOOK OF DEAD NAMES - split 5" EP

Careful study of the beautiful packaging has left me none the wiser as to which is which, because one set of lyrics is far superior to the other, and one side of music excites me far more than the other. Oh, for both music and words to extend from the same group! Still, musically they are cut from similar cloth, impassioned emo-violence with whirlwind guitars and razor-throated vocals. Of the two, JEROME'S DREAM seem to have bigger issues with their parents, but I have a hunch that the

BOOK OF DEAD NAMES were the contenders that set my foot a-tapping. (AM)

(Jerome's Dream, PO Box 261, Branford, CT 06405)



JILTED - "La Mia Realtà" EP

Thrashy crusty hardcore punk from Italy. The lyrics aren't translated, but I assume they're anarcho-political—they're definitely mad about something, anyway. Sounds like OI POLLOI or CONFLICT, if they came from Rome, and the singer had a sore throat, and the drummer was on speed... (AD)

(SOA, Via Oderisi da Gubbio 67/69, 00146 Roma, ITALY)



KILLERS - "Voice Of Reason" EP

This has got a weird retro-eighties cover with Reagan, nuclear reactors and skaters on the cover, but don't let that lead you astray. This is the now sound in hardcore, with plenty of intricate changes that kept me guessing from song to song, and awesome mean-spirited lyrics. One of the vocalists in this band really annoyed me, though. Whoever sings most of the songs should stop and let the other guy sing. For those keeping score, ex-CHARLES BRONSON. (ST)

(Chapp, Arneckstr 2, 44139, Dortmund, GERMANY)

KISS THE CLOWN - "Pretty Paranoia" CD

It's junk pop punk fun and it's long and loose. In the spirit of unsung heroes like NAR and SLEEPASURUS, lots of quick and spirited catchy tunes not necessarily meant to be heard by anyone. It's not gonna change the world, but you'll be pleasantly surprised when you find yourself tapping your fingers by the second song. (LH)

(Rotten, PO Box 2157, Montclair, CA 91763)

KLINIKA - "Tourdion" CD

A weird, but entertaining as it is challenging, mixture of punk, ska, violin, chugga-chugga guitars and sung female vocals. Would you believe a stiff mix of CITIZEN FISH and RHYTHM. ACTIVISM? Add a dash of SEVEN SIOUX and you've got the idea. Anarcho, pop-punk, ska with a scary dose of hippy crap. But over-all a good deal. (LH)

(Nikt Nie Wie, PO Box 53, 34-400 Nowy Targ, POLAND)

THE KNOTTS - "The Crowd Loves It" EP

Three-chord garage punk from one of the horniest cities in the continental United States. A delightfully fun and trashy little disc. Lo-fi and simple. Shame on them for only using one side of this EP, naughty KNOTTS. (JN)

(Startime, PO Box 43091, Tucson, AZ 85733)



THE KNOTTS - "Injection" EP

Lo-fi, garagey rock 'n' roll type punk out of Tuscon. Not bad at all, but I can't really see too many people going out of their way to get this record. You know, middle-of-the-road type stuff. (NF)

(Startime, PO Box 43091, Tuscon, AZ 85733)



THE LAZY COWGIRLS - "Rank Outsider" LP

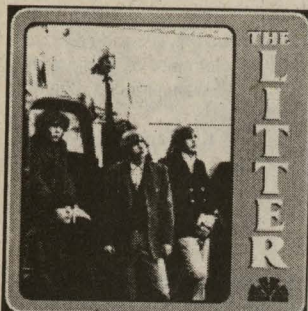
Since I grew up in Los Angeles in the early '80s I was pretty much weaned on the blood, sweat and tears of the COWGIRLS' electric NEW YORK DOLLS/STONES/HANK WILLIAMS-powered guitar hooks and Indiana front porch-flavored vocs. Now here we are, some fifteen years later, and the COWGIRLS are still tearing up barrooms with a brand new collection of tough rev-em up 'n' go's, only this time eeekin' in with some more folk-driven DYLAN/THUNDERS-esque balladry, which might just scare off the unconverted. Ahhh, but hey, times are tough ain't they? Plus, if yer not a fan of the slow stuff, you'll still get your sweaty rocks off. (DL) (Sympathy)

THE LEWD - "Lewd Conduct In A Public Place"

Truth to tell, I wasn't looking forward to reviewing this LP, as my dim recollection of the LEWD was of a rather unextraordinary band. Whether I'm falling victim to the lure of the jasmine-scented past (uh, ahem) or my tastes have gotten broader in my old age (what are the odds of that?). I actually rather enjoyed this live LP (even though it suffers from a low guitar volume, as is typical of board tapes). As with a lot of shows of the general era I recollect, the cover songs (in this case, the SONICS' "Boss Hoss" and SONNY BONO's "Bang Bang") tend to stand out as better crafted than the originals and the performance has some loose moments, but it's a worthy (and entertaining) document. (DD)

(Vampire, PO Box 1098, Mansfield, OH 44901-1098)

MUSIC REVIEWS



THE LITTER - "I'm A Man/Hey Joe"

This record is fucking nuts! I listened to "Hey Joe" first which is just a straight-up sixties beat cover of that 'ol traditional—which didn't prepare me at all for what was to come. "I'm A Man" starts out simple enough as another primitive beat song, but quickly descends into all-out chaos and noise that I just cannot understand (there must have been some studio trickery going on, 'cause this stuff just isn't possible with only guitars). Think '60s psych-punk meets

MAN IS THE BASTARD noise. I loved it, especially when I think of them shopping this around to A&R guys in Minneapolis circa 1966. (ST) (Get Hip, Columbus & Preble Ave, Pittsburgh, PA 15233)

THE MAD - "I Wanna Be A Devil" EP

Here we got some fucked-up former art students from NYC circa 1978 into blood 'n' guts theatrics and noisy, raw, downer punk stabbed with monster rhythmic hook assaults that'll splatter your tiny little brains into bloody abandonment. Remember these bad mofos from their "Killed by Death" hit, "I Hate Music"—aaahhhh...who could forget such blissful venom?...just more of the same here kiddies. Suck it up. (DL) (Brain Transplant, POB 24310, Los Angeles, CA 90024-0310)



LONG JOHN HUNTER - "Hey Mrs. Jones/Betty Lou" 45

..... well fuck my white ass!!!!... Norton R&B archives are far out.....!!!!... two tunes here..... sexy R&B, a little sax.... tribal drums.... history info on the back.....nice!!! ...not as cool as GINO WASHINGTON, but I'm sure LONG JOHN got plenty of pussy in his day,maybe even your kid sister's pussy..... !!! There's also a full-length out on Norton as well with a beautiful gate-fold with pics and info on this long lost pussy

muncher..... enjoy!!!! (SW) (Norton, PO Box 646 Cooper Station, New York, NY 10276)

MEAT DEPRESSED - "Deface The Nation" CD

First off, I'd like to take a moment just to state that out of all of the records, tapes and CDs I've ever seen... this one is by far the ugliest. It reminds me of Miami Vice for some reason. Fifteen songs in all here. It's good steady, somewhat emotional RAMONES influenced (without sounding stale) pop punk. It's got a general dark feeling and heavy beat to accompany it most of the songs and the backing vocals round it out to give it a full sound. The songs tend to run on a bit (much like my reviews as of late) but that and the layout/artwork thing are the only flaws in my book. (BM) (PO Box 653 Foxboro, MA 02035-0653)

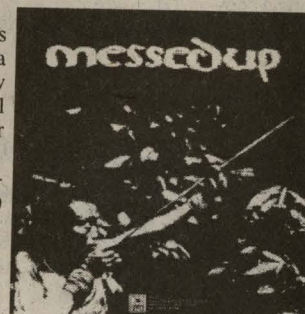


LOXIRAN - "Mutter Erde" EP

Thick and chunky metal tinged hardcore from Germany, with a touch of discordant emo thrown in for good measure. This is pretty solid, and it reminds me of Sweden's ABHINANDA at times. Not bad. (RC) (Per Koro, Markus Haas, Fehrfeld 26, 28 203 Bremen, GERMANY)

MESSED UP/JABARA - split flexi

The last outing by Japan's MESSED UP... awesome, even if it is a cover. On the flip is MESSED UP's new band, JABARA, who deliver one original of raw Japanese hardcore. Get it now or wish you did in two years. (MW) (HG Fact, 401 Hongo-M, 2-36-2 Yayoi-cho, Nakano, Tokyo, 164-0013, JAPAN)



LUST - "French Cut" EP

Three-chord pop-punk with standard hooks, crisp guitar work, and organ—and female vocals that try really hard to be sexy and seductive. "Crazy for Your Lust" is such a band favorite that they do it twice, once with female vocals and another time with a guy groaning out the words. The remaining tune, "Christianne," seems to dispense with the keyboards, and sounds more powerful as a result. Okay, I guess. (SS) (Worrybird, PO Box 95485, Atlanta, GA 30347)

THE MAD - "The 1978 EP" EP

.....I've been curious about this lot for some time now..... this is the first time I've ever heard 'em..... hmmm..... old New York band with a heavy like "art school" stage show..... kinda like a cross between the DEADBEATS and VOM.....the music is.... okay.....the packaging is great.....lotsa full cover bloody photos and a nice little booklet enclosed with more pics and band history..... this is fer-sure that weird kinda punk rock that totally disappeared by 1982, replaced by the serious hardcore jock PC no-fun punk that we're still living with to this day..... enjoy..... (SW)

(Brain Transplant, PO Box 24310, Los Angeles, Ca 90024-0310)

MIDNIGHTEVILS - "Powerhead" EP

Fifty bucks says one of these guys has a Mopar logo tattooed somewhere on his body. Gasoline-and-beer-fueled rock 'n' roll like the HELLACOPTERS and the HOOKERS, etc. (DP) (Dart, PO Box 1843, Fargo, ND 58107)



MUSIC REVIEWS



MONDO CONDO - "Catch Each Other" CD

Holy shit..... how the fuck do I describe this? It is skateboard influenced Japanese thrash that has weird samples laid over it. The cover, the lyrics, the music—is insane. It most definitely has some weird rocking-metal parts, with some almost rap-style vocals, and some horrible funk, but that doesn't do justice to what MONDO CONDO does. Fuck, this is weird. (MW)
(Mondo Condo, 2-6-27-106, Uozaki-nakamachi, Higashinada-ku, Kobe, 658-0083, JAPAN)

SCOTT MOODY - "Implosion" EP

Once again, don't ask me to fathom the mystery of why certain quasi-surf and other instro releases get slated for review and others not, I just review what gets tossed my way. The instro disc at hand features two fuzzed-out numbers, two garage (in the more inclusive sense of the term) instros (one being the "Fells Theme") and two of the quasi-surf style (one being a very pleasant reworking of the MANSON classic "Garbage Dump," tres amusante). This is a rather ambitious (and successful) endeavor for an instro 7". Hell, I plan on buying a copy. (DD)
(Star Time, PO Box 43091 Tucson, AZ 85733)



MOORAT FINGERS - "Rejected" EP

The MOORAT FINGERS sound like a garage band with really good equipment and they recorded on a crappy 4-track in their bedroom after listening to a HELLACOPTERS record. This rocks. (DP)
(High School Reject, Berlageweg 12, 9731 LN Groningen, NETHERLANDS)

MUSTANG - "Drunken Stars Of The Revolution" CD

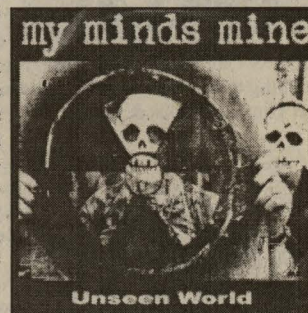
MUSTANG claims to be HELLACOPTERS meets MOTORHEAD, POWDER MONKEYS vs. ROSE TATTOO. I'm sorry. These Aussies may toss-off to those bands, but you need more than long hair and a few Fosters to reach those heights. Nevertheless, I really can't say unfavorable things, when we're on the same page. I have no aversion to this. But, they set it up for me, I've got my own swirly silver bowling ball and I'm gonna put some spin on it. (RY)
(Full Toss, PO Box 4171, Richmond East Vic. 3121, AUSTRALIA)

MUSTANG - "Mustang" - CD

Damn. This Japanese band lays down the law on this six-song release. Jumpy, fast, heavy and catchy. Take all the best elements of early DISCHARGE and METALLICA, add some chanted choruses and cool sing-along parts, and this is what you'd get. Giddyup! (RM)
(Straight Up, Kowa bld. 2F Minami 2 Nishi, 1 Chuou, Ku, Sapporo, JAPAN)

MY MINDS MINE - "Unseen World" EP

Holy shit this rips! Insanely-fast grindcore with some hints of influence from SoCal bands like PHOBIA. The speed of light drummer, combined with everybody pitching in on the raging vocals, makes for a lethal combination. Punishing! (RC)
(My Minds Eye, Wijnaldumerstraat 3, 8913 BN Leeuwarden, NETHERLANDS)



NAZI FROM MARS - "Cosmic Beat" EP

Weird punk/new wave influenced stuff from the Netherlands. Just plain nutty. (JF)
(Astral Anarchy, Varenstraat 374, 3765 WZ Soest, NETHERLANDS)



NEW BOMB TURKS - "The Big Combo" CD

Well, here's a tasty li'l lean and mean combo plate from Columbus, Ohio's pride and joy, the NEW BOMB TURKS. This CD samples various hefty tracks from their extensive menu that spans the majority of their raucous and sturdy career (1994-1998). Borrowing hits from the LEFT, the PAGANS, and the ROLLING STONES, the TURKS display a penchant for downright damn good taste. Fatten up, boys and girls, because there ain't a thin track in the bunch. (DL)
(Drop Kick, POB 192 East Melbourne, VC 3002 AUSTRALIA)

NEW BOMB TURKS/ONYAS - split 45

The NEW BOMB TURKS do a cover of an old X (from Australia) song, while Australia's ONYAS do an original. If you're a fan of punk rock that is raw yet melodic, and delivered with soul, then this is for you. If you prefer the formula frat-punk that you can hear on "alternative" radio, then you should avoid this record. (KK)
(\$6 ppd: Full Toss, PO Box 4171, East Richmond, VC 3121, AUSTRALIA)

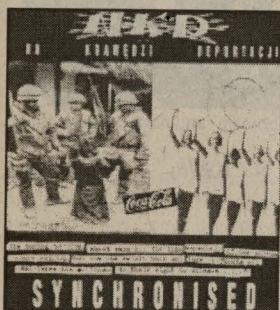
MUSIC REVIEWS



NIHILIST - "Crown Of Thorns" EP
Nicely packaged release by Australia's NIHILIST, who are every bit as good as their sleeve layout. Their sound is reminiscent of an Arizona band called UNRUH, minus all the NEUROSIS-like embellishments. Impressive release. (JV) (Chaotic Thoughts, 14 Rosedale Rd, Gordor, N.S.W. 2072, AUSTRALIA)

NITROMINDS - "Gunshot" CDEP

Five songs of blistering melodic hardcore the way it was meant to be. The production is top-notch—it sounds as if every level was red-lined the whole way through, translating to an edge and an energy that most bands of this style lack. Fast and loud enough that you are more than happy to overlook the ESL lyrics and rock out to these five songs. I haven't heard much from Brazil lately but if NITROMINDS are an example of the bands who play Lollapalooza down there (which they did) things could be blowing up. (Rua Américo Guazelli, 132 Santo André/SP, 09195-400, BRAZIL)



NKD "Synchronised" EP
Recorded in the kitchen of a punk squat, featuring lyrics in Polish and English, and based in Berlin. One of the singers is from Poland and the other Australia, and when they switch languages it gets a bit confusing. Anti-Coca Cola, anti-Olympics, anti-vivisection, anti-nuclear energy, pro-crust. Sounds like DEAD STATE. The record ended way too quick. (JV) (NNNW, PO Box 53, 34-400 Nowy. Targ, POLAND)

NO CHOICE IN THIS MATTER - "Togetherness" CD

One of the best bands of the new Japanese youth crew scene. Their tracks on the "Express Our Will" compilation were my favorite, and it's a pleasure to hear more. While some of the songs are not as strong as others, I would listen to NCITM any day rather than most retro-'88 bands in the States. Hope to hear more! (MW) (Straight Up, Kowa bld 2F, Minami-2nishi-1, Chuou-ku, Sapporo, 060-0062 JAPAN)

NO COMMENT - "87-93" LP

48 songs that were recorded between 1987-'93, as the title suggests. This record's intensity never lets up, lyrically and musically. Imagine a cross between CRUCIFIX and CAPITALIST CASUALTIES. There are both studio and live cuts here, so you can really get a sense for how good this band was during those five or six years when this was recorded. Highly recommended. (JV) (Deep Six, PO Box 6911, Burbank, CA 91510-6911)

NOFX - "Louise And Liza" EP

I never bothered to listen to NOFX before, because they're so closely associated with baggy pants and bad hair and other things that make my skin crawl. This is not as bad as I thought it would be. Two pop punk songs about kinky ladies. The big-stadium, overproduced sound on this record lacks soul and passion, but the lyrics are funny. Whatever. If you like them, get this. (JN) (Fat Wreck Chords, PO Box 193690, San Francisco, CA 94119-3690)

NORA - "TheNeverEndingYouLine" CD

Five songs from this New Jersey band - they tread the metallic hardcore path well—it doesn't deviate from the expected, but the execution is solid, so it's a reasonable listen. Perhaps they kill it live. A tough record for someone like me, as I like the style, but there's just so much of it around, you've got to be pretty crazy/fast/etc etc to stand out. Former ENDEAVOR involvement, so that might give you a starting point. (TM) (Trustkill, 23 Farm Edge Lane, Tinton Falls, NJ 07724)

NUNCHAKU - "Best Of 1993-1998" CD

On first listening to track one I noted NUNCHAKU's take on Japanese hardcore was significantly bass heavy. The rap style chorus that soon followed wasn't totally unexpected. The difference between NUNCHAKU and the cheesy New York bands that did the leg work on this style is the speed. Imagine MINISTRY crossed with E-TOWN CONCRETE. (TH) (\$12: Howling Bull, PO Box 40129, San Francisco, CA 94140)

ONE SIZE FITS MOST/BOYCAUGHT - split EP

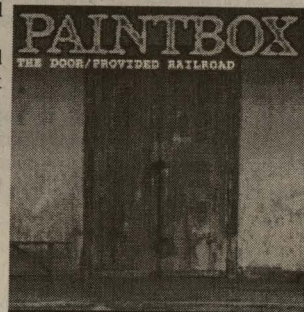
Two bands from Nebraska. OSFM. have that Fat/Dr. Strange sound down to a tee, kinda like a faster GOOD RIDDANCE. Three songs dealing with those punk rock staples of: breaking up with your girlfriend, the scene's full of poseurs, and your friends are always behind you (in that order.) BOYCAUGHT have a rougher, less polished sound, more angry and snotty. Not a bad EP at all—I would think both bands have a good local following. (AD) (\$3 ppd: OSFM, 901 S. 28th, Lincoln, NE 68510)

OVER IT - CD

Good pop punk in the BLINK and POCKET CHANGE vein. Speedy drumming with lots of guitar riffs and lots of melodic vocals too. Decent tunes on this six-songer. A good band who does the crowded genre no wrong. (RL) (Negative Progression, PO Box 15507, Boston, MA 02215)

PAINTBOX - "The Door/Provided Railroad"

Fast, gruff thrash with the added curiosity of trumpet solos that would be at home on the soundtrack of a spaghetti western or over margaritas in my local Mexican restaurant. Sort of like a more hardcore COWBOY KILLERS. (AM) (HG Fact, 401 Hongo-M, 2-36-2 Yayoi-Cho, Nakano, Tokyo, 164-0013, JAPAN)



PANORAMA AFRO - "Afro Justice" EP

I'm a pessimist, so let's start with the things that are lame 1) the cover art and layout in general- what the fuck is this! 2) there is a bit of funk - why? On to the positive...can you say "catchy"? In combination with drive and fire, you know it's a damn rocking 7". (TJ) (\$4 Howling Bull, PO Box 40129, San Francisco, CA 94140)



MUSIC

REVIEWS

PERE UBU - "The Modern Dance" LP

Possibly the most important thing Get Back has released thus far, PERE UBU's first album is not only a landmark in the post-VELVETS/STOOGES, pre-PISTOLS/poseur malaise of the early/late/mid-'70s. It's also still an energetic batch of songs that is unlike anything happening today. These songs face the test of time breathtakingly. Let's face it, I'm older than most of the people at this magazine and I'm still far too young to have been around when this record was originally released. But it's still been relevant enough to mean something in my life. I'm not sure if I can give a stronger recommendation than one this personal. (LH)
(Get Back)

PILLAGE PEOPLE - "Attack Of The Bloodsucking Retards" CD

I'm sure glad they didn't have the dual screeching vocals throughout the whole CD like the first song about Jim Jones. That screechy female/male vocal stuff kills me. PP actually jumps right into dark, frantic thrash. Hilarious songs about death, torture and terror. "Dead Rockstars", "Burn Hollywood Burn", "Beating the Shit Out of Everyone" and "Waste of Sperm" speak for themselves and kick fuckin' ass! (HM)
(Oink, PO Box 27813, Washington, DC 20038-7813)

PINHEAD CIRCUS - "Fall In Love All Over Again" CD

I never thought this band was all that special, since I've lost count of how many bands sound exactly like them, but apparently someone thought them worthy of a rerelease. Rare PINHEAD CIRCUS. Yea. This was a really good use of petroleum by-products. (BC)
(Soda Jerk, PO Box 4056, Boulder, CO 80306)

PIEKTO KOBIET - "Doktrination" 10"

Crusty political punk from Poland. These anarcho-punks sing about women's liberation, animal rights, their thoughts on Catholicism and more. There's an interesting song about the Pope's missionary politics having cost thousands of lives in African tribal massacres between Tutsi and Hutu. Excellent raging and powerful female vocals. Not bad. (SR)
(Malarie, PO Box 10, 60-170 Poznan' 27, POLAND)

THE POSERS - "The Knife Brothers" CD

Fifteen songs here. Pretty typical street punk and/or thrashy hardcore. A couple of decent songs here and there, but nothing great. (RM)
(Oink, PO Box 27813, Washington, DC 20038-7818)



POSITIVE NEGATIVE - "Throughout The Holocaust" EP

Great production is such a critical thing—this record immediately grabbed my attention, as the guitars were up front, aggressive and loud. Really makes more of a difference than I'd guess. Dual vocals, dual guitars, and a drummer who knows how to play 1000 mph for a while at a stretch. Political lyrics attacking the standard crust fare—Nazis, the system and so on. Nothing bad about that, but certainly nothing new either. All told—solid stuff, and guitars that demand attention! (TM)

(Fight, Hikivuorenkatu 17 D 36, 33710 Tampere, FINLAND)

POWDER MONKEYS - "Talk Softly And Carry A Big Stick" 10"

I've always been a fan of punk rock bands that know their music history and are aware that punk rock was not created in a vacuum. POWDER MONKEYS are one such band, and this record fucking rocks, dude. Actually this record is more a rock record that is punk than it is a punk rock record, if that makes any sense. Reminds me of early REPLACEMENTS stuff for that very reason. Mid-tempo and melodic, without being sickeningly catchy. Lots of guitar, bass, drums and vocals. Yeah, that's it—lots of everything. (KK)
(Punch, Apdo. Correos 60167, 28080 Madrid, SPAIN)

THE PRESSURE - "Things Move Fast" CD

Good raw dissonant punk with indie overtones. Along the ways of the PEECHEES and SLEATER KINNEY. Vocals from guy and gal. Lots of screaming and twisted jangly riffs makes me think of the UK label Slampt here also. A tough sound to pull off right, but these folks manage to. (RL)
(Elastic, PO 17598, Anaheim, CA 92817)

THE PRETTY THINGS - "Rosalyn" EP

Whoa now baby, you won't have to go diggin' too hard to score this one. Norton just made it all the easier with this wild four-song stinger recently released in a singles series. Here you got those way-out Limey mutherfuckers, the PRETTY THINGS (in their prime) servin' up that vintage hot rockin' r&b that slips n' slides thumps n' humps just like a good rhythm should. Snagging a couple straight off their virginal debut LP, this steamy wax spits out that brand of raw harp howlin' and nasty attitude that makes my blood do the mambo. (DL)
(Norton, POB 646 Cooper Station, New York, NY 10276)

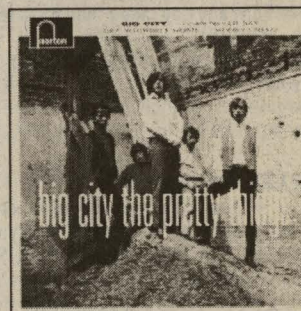


PRETTY THINGS - "Buzz The Jerk" EP

Reissue from the '60s R&B garage band from England. The liner notes describe this as near-raucous and one of the wildest platters released. I think they accidentally listened to it on 78 rpm, 'cause raucous this ain't. I think I like '60s-style bands almost better than actual '60s bands because what used to be considered out of control is pretty tame by today's standards. (DP)
(Norton, PO Box 646, Cooper Station, New York, NY 10276)

PRETTY THINGS - "Big City" EP

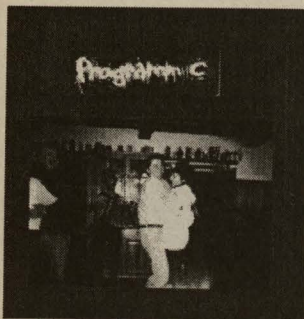
One of the several PRETTY THINGS seven inches floating around that feature beautiful full color sleeves just like the \$100 originals. You can get these primal '60s beat tracks on CD. I think... I don't care. Count yer pennies. (RW)
(Norton, Box 646, Cooper Station, New York, NY, 10276)



PROCLAMATION - "Taken By Force" CD

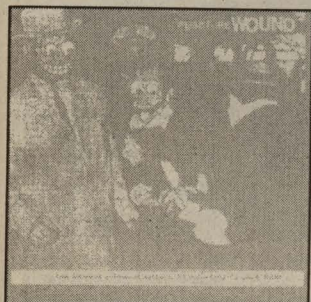
Great East Coast hardcore—working the straightedge tip, but in a way that's totally opposite the ordinary "Youth Crew Finger in the Air" stuff. Varied pace, some total breakneck speed, some slower breaks—this is the shit. It has some elements of the moral condescension that straightedge has flirted with, but not in a way that I could catalog in a few sentences. Rocking stuff, even if every song is about someone else's lifestyle. Decent INFEST and SIEGE (!!!) covers. (TM)
(Bridge Nine, PO Box 990052, Boston MA 02199)

MUSIC REVIEWS



PROGRAMM C - "Luzifer Turns Up The Volume" EP

Nine intense grindcore songs with angry screaming male vocals. I have no idea what they're singing about, though. It comes with no insert except for a flyer with the band's name on it and a picture of someone's parents smooching. It's OK, but I'm frustrated because it came with no real insert. I can't tell what country they're from! (SR)
(no address)



PUNCTURE WOUND - "Lee Oswald Grimaces As He Is Fed By Lunging Jack Ruby" EP

From members of GORDON SLOIE MOTHERFUCKERS and other Clevo groups, comes the thrash unit PUNCTURE WOUND. Really snotty fast thrash that found a balanced between old hardcore and new-school thrash. Fans of NINE SHOCKS or GSMF will eat this shit up. (MW)
(Human Stench, 14 McKinley Terrace, Pittsfield, MA 01201)

PURPOSE - LP

Please check out Timojhen's comments in the POSITIVE NEGATIVE review for tips on the importance of production. The striking drawback of this fundamentally OK record is the thin, ghostly recording quality, which empties the band's pockets of impact, sadly. Perhaps they intended to emphasize the vocals—if so, that was a mistake. They're good, but not strong enough without some heavy support. The emotional self-analysis of someone just old enough to battle with nostalgia dominates the content. In terms of what this project has obviously done for those involved, I'd say it was a huge success, but without the DAG NASTY spark they probably hoped for. (AC)
(Special Forces, PO Box 5011, Somerset, NJ 08875-5011)

RACETRAITOR/BURN IT DOWN - split CD

From the depths of hell crawls RACETRAITOR, writhing with torment. Blistering with pain. Ripping and tearing at you with some festering hardcore. On the other hand some people believe BURN IT DOWN is kind of heading in that direction down, which I have contested until now. There are some sing-song vocals, which helps nothing. Please stop this trend. Don't get me wrong, BID can still do a heavy part justice. (TJ)
(Trustkill, 23 Farm Edge, Tinton, NJ 07724)



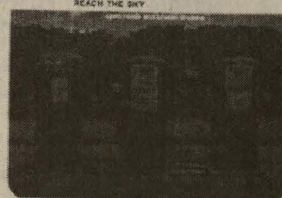
RAZORWIRE - "Man The Guns" EP

RAZORWIRE play a type of "alternative" punk inhabited by bands as diverse as ZEKE (boring) and the new watered-down Epitaph version of AG-NOSTIC FRONT (safe). The vocals, the guitars, the drums—all the elements are played well enough, but the music does not grab you by the throat. This is an instantly forgettable record, and is not up to the Rodent Popsicle standards set by the AUGUST SPIES. (BR)
(Rodent Popsicle, PO Box 335, Newton Center, MA 02459)

REACH THE SKY - "Open Roads And Broken Dreams" EP

Emotionally charged hardcore from Boston. I don't think these fellas like drinking or smoking or drugs, or any of that stuff. They *do* like their friends, and they have scars, but they're not looking back anymore, and they will stand behind you all the way... Competent energetic NYC style sXe complete with their crew singing backing vocals and big bounce-up-and-down moshy bits... you know the drill. Actually this is pretty good, just not my thang, I really like beer... (AD)

(East Coast Empire, PO Box 7295, Prospect, CT 06712)



REVERSAL OF MAN - "This Is Medicine" LP

Florida is just blowing up with awesome hardcore right now. And if you want proof, look no further than this REVERSAL OF MAN LP. Amazing stuff here. Not as all-out noisy as their fellow Floridian's COMBATWOUND-EDVETERAN, but still in the "I'm so fucking angry at the world my voice has gone hoarse and my guitar has distorted" vein. I was also pleased as punch to see that the lyric booklet contained not just lyrics but explanations of the songs (which seem oh-so necessary in this modern hardcore world where nobody's lyrics make any sense). Highly fucking recommended. (ST)
(Ebullition, PO Box 680, Goleta, CA 94316)

RIGHT FOR LIFE - "Destroy Babylon" CD

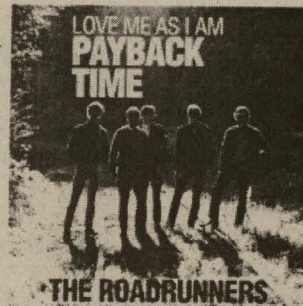
Pissed, yet positive CRUCIAL YOUTH straight edge HC, barked out with a vengeance by some young Germans. The second song sums it up, "What we're about, we care, yes we care"... that's the whole song. Genius. Live YOUTH OF TODAY and WARZONE covers... you want more than that? (TJ)
(Straight Up, Kowa bld 2F Minami-2 Nishi-1, Chuo-Ku, Sapporo 060-0062 JAPAN)

RIOTGUN - "Shortcuts To Nowhere" CD

I must say, these guys may not dress like the CLASH or VIBRATORS like the bulk of this scene, but they sure crank out some cool retro punk. Along the ways of BONECRUSHER and early US BOMBS, this is a comp of 7" and comp tracks from the last five years. Good tough vocals and driving stripped-down music on this strong release. (RL)
(Psychotic, PO Box 7273, Fullerton, CA 92834)

THE ROADRUNNERS - "Love Me As I Am/Payback Time"

.....shit, not bad fer a bunch of Swedish motherfuckers..... over the top, well produced '60s slime.... played tight and solid!!!!!!...the singer has got himself some style.... man, this dude has style!!!!!!...both sides be rockin'!!!!!! ...someone is gonna get some pussy tonight and it looks like it's gonna be the ROADRUNNERS!!!! ...yup, they've gone and done all of their '60s homework and passed the test.....lay some pussy on 'em Cindy, they deserve it!!!!!! (SW)
(Beluga, PO Box 8158, 105 20 Stockholm, SWEDEN)



MUSIC

REVIEWS

THE RONDELLES - "The Fox" LP

Didn't they just put out an album? Ten new tracks from the only US youth sensation to make a real challenge to the DONNAS. It's not really fair to compare the two, so I will say that this is a pretty great '60s-influenced girl pop punk record. Not painfully garage, not arty farty, not slick or anything. Great catchy tunes that mix the best part of LUNG LEG and even ELASTICA. Yeah, it's true. (LH)
(Teen Beat, PO Box 3265, Arlington, VA 22203)

RUN FAT BOY RUN - "Aloha From Hell's Beach" EP

This EP should rightfully weigh about 30 tons, cause it's *heavy*, man. In its finer moments, this reminds me of a cross between MOTORHEAD and SHOOT THE HOSTAGES. Punk rock spirit with metal guitar, songs about landlords and Jesus and other pigs. Sure to be a hit with malt liquor connoisseurs far and wide. (JN)
(Moon Madness, c/o Marc Gohring, Hauptstr. 90, 50389 Wessling, GERMANY)

SCARED OF CHAKA - "Tired Of You" LP

Okay, I've been a big SCARED OF CHAKA fan since their first LP, but I have to admit that with each new LP, they're digressing instead of progressing. Fuck, on this LP they've even had to resort to using a fucking keyboard on five of the songs! Shit, I might as well admit that at this point SCARED OF CHAKA has become just a live band to me. Oh yeah, if you haven't heard SCARED OF CHAKA, they play basic garage-tinged punk. (JF)
(Sub City, PO Box 7495, Van Nuys, CA 91409-7495)

SCREAMERS - "Demos 1977-1978" LP

Another archival release from a much talked-about old band that never really had a proper release. They never quite achieved retro-godhead status, maybe due to the fact that they were a "synthesizer" band. It definitely has that old school arty punk rock feel, but imagine that with no guitars—only synths. Some of the synth-oriented wheezing and beeping might date this shit, but overall, it's as good as anything coming out from that era. Spastic, hateful and driving, but again without guitars. Great tunes in "Thru the Flames", "If I Can't Have What I Want...", and "122 Hours Of Fear". Closer to the EYES than say, SUICIDE. Be forewarned, this is a boot, so tape hiss is very evident. (JY)
(no address)

SCREAMERS - "Demos 1977-1978" LP

While the SCREAMERS' Gary Panter-designed logo has been a t-shirt fixture for decades (worn by many with no idea of who the SCREAMERS were), the legend of the band has been reliant on those who saw their amazing live performances. As one of those fogeys, I nearly shit my pants with excitement on seeing this full-length boot (I assume) of demos. But while the sound quality is marginally better than previous boots (a high pitched whine is audible throughout), it still doesn't do justice to the band (at least my recollection). There are certainly some high spots here, but a lot of the material actually seems rather tame and artsy when it should be abrasive and roaring. Better than nothing, but I don't think this is going to explicate the SCREAMERS mystique to anyone who wasn't there (little known SCREAMERS fact—El Duce of the MENTORS played drums in their earlier incarnation, the TUPPERWARES). (DD)
(no address)

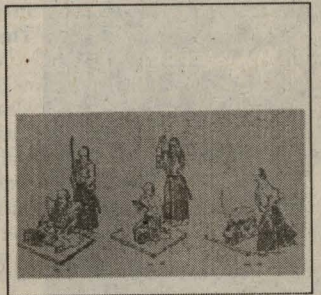
SENDERO - "La Escena" EP

Generic punk rock from Guadalupe, Mexico. Lyrics that deal with both the political and the personal, with a straight forward punk/hardcore sound. All on a limited to 300 copies with different covers packaging. (JF)
(\$6., Kitsch Del Alma Distro, Apartado Postal 1879, 64000 Monterrey, MEXICO)

SEPPUKU - "Ritualistic Suicide" EP

Heard this a while back, so I had some inclination of what was coming. The music is a wall of noise—gasoline vocals overwhelm almost everything else. You can hear the drummer doing his best to keep up, but it's barely possible. Hoarse, harsh and honest. Their takes on reunion shows, political spouting and societal pressures bear witness to some measure of insight... fitting that intelligence would back such an overpowering musical style. (TM)

(Human Stench, 14 McKinley Terrace, Pittsfield, MA 01201)



SERIAL KILLING 101 - "Tri-state Killing Spree/Leave Me Alone"

Well here's a punchy little rockin' single breaking out from behind the Orange curtain. Fronted by avenging angel-like vocals, reminiscent of early LEGAL WEAPON, and backed with thick double guitar-ax action. No, this don't kill me, but I'd like to check these guys out in the flesh to see if they got any real danger to 'em. Hmmm... we'll see. (DL)
(Slow Gun, 1611 S. Euclid, Anaheim, CA 92807)

SEVEN DAYS OF SAMSARA - "A Reason To Sing" CD

Hand numbered and homemade CD covers, using bits of salvaged metal and cardboard. Passionate hardcore should be at the tip of one's tongue when holding this release. Typically, the metal meter is in the red zone much to often. Just as often the tempo drains away to boring ceiling staring. Amongst that mess there are solid moments of a mid tempo emo-core version of END OF THE LINE but with a choppy, barked vocal pattern. Only moments, though. (TH)
(\$6: E.A., 201 E. Fullerton, Elmhurst, IL 60126)

78 RPMS - "Figure It Out" EP

Didn't these guys used to be more ska? Maybe that was another 78 RPMS. This is decent punk with organ. Pretty loose and raw stuff that sounds pretty damn 1977 a la the DAMNED or maybe RADIO BIRDMAN. Nothing amazing, but still a good EP. (RL)
(Cheetah's, PO Box 4442, Berkeley, CA 94704)

SIIONIN KEVAT - "Kapitalismi, Vapauttako" CD

This is basically 17 songs of fast Finnish hardcore that mixes traditional elements with a very slight metal touch. And it comes across as rather mediocre. Most of the vocals are in Finnish, and in all honesty nothing really made this stand out at all. (RC)
(Siionin Kevat, Kalliontie 31 A 3, 85500, Nivala, FINLAND)

SILNA WOLNA - "1994-1997" CD

This is a discography of SILNA WOLA from Poland. They have a fast distorted crustcore style full of thick bass lines and heavy riffage. The band has a very political, ecological, D.I.Y. slant to their music. And fortunately there are English translations to all of their lyrics. Solid stuff and worth tracking down. (RC)
(Nikt Nic Nie Wie, PO Box 53, 34-400 Nowy Targ, POLAND)

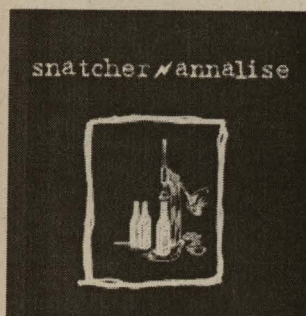
SIN DIOS/EXECRADORES - split CD

Now this is what I expect from Brasil. Awesome political punk/HC. EXECRADORES is top notch, over the top, thrash core. SIN DIOS is a little on the schizophrenic side, going from great hardcore to weird almost Ska bits that I just can not handle. Comes with a huge oversized booklet in Spanish. (ST)
(Esperanza / c/o Josimas Ramos / PO Box 22542 / 04744-970 Sao Paulo / BRASIL)

MUSIC REVIEWS

SKAM IMPAIRED - "Monster Themes For J" CD

Please tell me this is a joke. It starts off with three people talking about starting a band to get girls (which isn't that bad of an idea come to think of it... I wonder if girls would like me more if I was in a band...) but they "don't wanna be a ska-punk band like SKAM IMPAIRED", and then the music kicks in. LESS THAN JAKE by way of the AQUABATS. I really hate ska-punk... passionately and this does make me cringe but in all fairness, I've definitely heard worse. "Being Homophobic Is Gay" is a really good title but only a mediocre tune. Great layout and packaging though. (BM)
(Whitehouse, 830 Baylor Wissman Rd, Lanesville, IN 47136)



SNATCHER/ANNALISE - split EP

A new great single from JAPAN. SNATCHER are a great catchy pop em band from over there. Some parts are like "Unfun" era JAWBREAKER and even a little like the WEAKERTHANS. ANNA-LISE are from England and are part of a pop punk tradition that started with SNUFF (or was it MEGA CITY 4?). Catchy as heck on all sides. (LH)
(Snuffy Smile, 4-24-4-302 Daizawa, Setagaya-Ku, Tokyo 155-0032 JAPAN)

SOCIAL VIRUS'- "From Prepubescence To Protest" CD

These three Yankees have set out to destroy the widely held belief that CD sound is rich and pure. This snotty punk, that is a bit too glum for pogo fun, sounds as tinny and abrasive as a cassette release. Just the right amount of booze and even the biggest sour puss would probably have fun at a SOCIAL VIRUS keg party. (TH)

SOFFIA - "How Can You Fight" EP

SOFFIA lands somewhere in that gray area between grindcore (with their low vocals and blast beats) and fast hardcore (screamed vocals and straight forward approach). Six songs in all, fast and primitive, yet leaving something to be desired. Good for a debut, but let's see what they do next. (MW)
(Santasangre, Piazza P. Togliatti 9, 00030 Velle Martella, Roma, ITALY)

SPAZZ - "Crush Kill Destroy" LP

Ahh... SPAZZ. I was excited to find this one in my box. Here's 25 new songs from these guys. They are insane. Pretty funny too. Some of their lyrics don't make sense but make me laugh. All the songs are short and to the point in the traditional SPAZZ style. I was looking at the insert and saw their list of recordings. These guys have sooo much shit out! This one's really great! (SR) (Slap A Ham, PO Box 420843, San Francisco, CA 94142)



SPITFIRES - "Cut Me Some Slack/Rag Days"

Solid, in your face, take no sass *punk* rock here. Fast and lean, almost like a faster HELLACOPTERS with a hint of the STOOGES, and solid butt-wrenching riffs. A band to watch out for. (JY) (Spitfires, PO Box 3613, Vancouver, BC)

SPLASH 4 - "Shame Shame Shame" 10"

Gipé, FX, Lili and Jack—the SPLASH 4 to you—dish out some more tough sounds for you to grind your teeth to. Rough-and-ready punk 'n' roll with subtlety and intelligence lurking under the gravelly guitars and pounding drums—you know, songs. Lyrics of some substance, catchy riffs. Attitude. Seven tracks, three of which are ace covers of bands like the German SPINAL TAP, BIG BALLS and the GREAT WHITE IDIOT—the originals are right up there with the best of their recorded output (check out their top-notch "Filth City" 10" for a chaser). Totally killer, as the Californians put it. (JH)

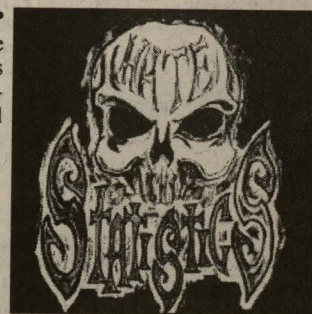
(Dionysus, PO Box 1975, Burbank, CA 91507)

SSP/DUDMAN - split EP

ITALY's sperviolence feminist SEXY SUPER PORNO joins forces with JAPAN's crazed power warriors DUDMAN making for a brutal blast of sound. Say "Hell Yeah!" (TJ)
(S.O.A. c/o Paolo Petralia, via Oderisi da Gubbio 67/69, 00146 Rome, ITALY)

STATISTICS - "Under The Gun" EP

Hoarse vocals shouted in your face while a hardcore punk kidney punch is thrown at you. Repeatedly. The STATISTICS wear the Rodent Popsicle label like a \$1,000 suit. A perfect fit. (TH) (no address)



?STRAIGHT UP? - CD

Rrrrrrrrrraaaaaaaaaaaaahhhhhhhhhh..... from the louder than God
set, here blaze Japanese crazys STRAIGHT UP. These guys cut in with
metallic-edged NYC styl-ee hardcore so polished my ears are going blind. I'm
starting to wonder if this is computer generated. Are these guys even real?
Everything is just produced so perfectly, I'm gonna barf. Lots of super souped-
up hollow 'n' deep throat work mixed with an over-saturated guitar-wall of
noise. The CD artwork is dreary, deadpan and all in Japanese, so who knows
what the fuck is up with these dudes. All I know is that their band photo looks
dreadfully serious... maybe more fiber in these boys diets might loosen 'em up.
I don't know, but this stoic Japanese testosterone metal hardcore shit is just
completely wasted on the likes of trashy ol' me. I know somebody must care
somewhere, but not here. (DL)
(no address)

STRANGER DEATH 19 - "Jealous Robot" CD

Well played...hum?...music? This is far too normal. So much so that I'm not sure what to call it. Rock? Pop punk? The last three songs (by far the best) could be indie rock. Not at all a bad CD, but nothing stands out. (PA)
(Elastic, PO Box 17598, Anaheim, CA 92817)

STRIPED BASSTARDS - "Di(y)scography" CD

Not really my cup of tea, but it's pretty good for what it is. What it is? This is what STRUNG OUT would sound like if they had a good, snotty singer. I don't think this band is too far away from being a Fat or Epitaph caliber band. The kids should like this. (NF)
(\$8: Traffic Violation, PO Box 772, East Setauket New York 11733)

MUSIC REVIEWS

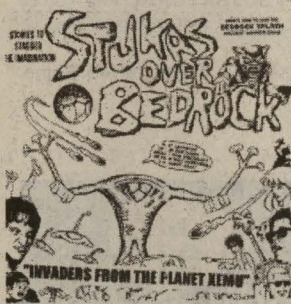
STUFF LIKE THAT



(Emergence, 29 rue le nostre, 7600 Rouen, FRANCE)

STUFF LIKE THAT - "Milosevic And Co." EP

STUFF LIKE THAT have a sound similar to bands like PHOBIA, but a knack for explanation that could challenge any in-between song rant by any hardcore band. There is an explanation for the cover art followed a critical analysis of it, and how this relates to the band. There are a long explanation/justification for some of their lyrics as well. I liked the music, but wasn't in the mood for the bio of a 19th century playwright. (JV)



STUKAS OVER BEDROCK - "Invaders From..." EP

I guess this band used to roam the greater LA Basin and had their heyday back in the early '80s. However, this four song EP was recorded sometime in the early '90s in some guy's garage. They were on a couple of Mystic Records compilations, and that basically sums up their sound. Early '80s punk/hardcore similar to early ILL REPUTE, DR. KNOW, NOFX and AGGRESSION. (RM) (Bloody Dagger, 7336 Santa Monica Blvd. PMB #705, West Hollywood, CA 90046)

SUBTERRANEAN KIDS - "85-'88: The Hardcore Years" 2xLP

In the midst of the reissue frenzy nowadays, I can't help but think it's all a fucking waste. Most bands aren't worth the CD they came on. This is *not* the case for the SUBTERRANEAN KIDS reissue. Here is one of Spain's best '80s hardcore bands, displayed in all their glory. A total of 39 songs, all of good sound quality, all high energy; stage diving, flannel-wearing Euro-thrash that can't be copied. It awesome to see this out, and hopefully it will generate more interest in the "lost" European thrash bands of the '80s. My regards to the label for doing it. (MW)

(Tralla, Apdo. Co. 37119, 08080 Barcelona, SPAIN)

SUICIDE - LP

A reissue that only barely made it under the punk rock limbo bar into the *Maximum Rock 'n' Roll* reviews. Good news for the current breed of Dyed Blacks and tenderfoots who have never heard of Alan Vega (voice), Martin Rev (instrument), or the curdled sourball called SUICIDE that trashed many a club and ruined many an evening. A band for discriminating tastes, SUICIDE consisted of nothing more than a few basic rock 'n' roll riffs played on Rev's blown-out keyboard and Vega's urgent, desperate vocals. No bass, no double kick drums, no manic guitar solos (or guitar, for that matter), rather a slow, tense pounding like the worst Midori hangover ever. Admired by some, hated by others, it's still difficult to listen to "Rocket USA", "Ghost Rider" or "Frankie Teardrop" and not be moved in one direction or another. The original '77 issue survived twenty years worth of purges from Tim Yo's record collection, synthesizers or no synthesizers—what better recommendation do you need? (JH) (Red Star, no address)

SUICIDE - "Zero Hour" 10"

SUICIDE. The original New York art-punk terrorists. Here's a live 10" from 1976 that you have to buy if yer young and pretentious or simply old and cretinous. There's been a reissue blitz lately of most of their great '70s stuff that every self-respecting GSL-label fan should have already, but there are other people out there who need to be disabused of their hipness. I used to be nothing, now I have SUICIDE and I believe in nothing, it's a great feeling! Try SUICIDE today! (RW)

(Munster, Adpo 28080, Madrid, SPAIN)

SUICIDE DOORS/THREE YEARS DOWN - split EP

Suicide Doors/Three Years Down

THREE YEARS DOWN do a slower number, but still in the same vein as their other guitar-heavy rock tunes. SUICIDE DOORS are less memorable, with a poorly recorded garage rock song. Though that usually works well for the style of music, it just ain't doing it here. The tune itself is rather dull as well. (PA) (Cheetah's, PO Box 4442, Berkeley, CA 94704)



suicide doors / three years down

SUPER KINGS - "Vol. 3 Vs. Vol. 2!" 10"

Fun lovin' party punk, putting a early '60s rock 'n' roll spin on it the way the REAL KIDS and CHEAP TRICK did. I could see bouncing in the driver's seat to this (take that however you like). This is punk rock no one can argue with. You *will* have a damn good time. (RY) (Hit Me!, Deichmangst. 17, N-0178 Oslo, NORWAY)

SWELL MAPS - "International Rescue" CD

Really useful compilation of this '70s experimentally-minded punk combo who've gathered more respect with every passing year and every Vulcan band that rips technique off their old 45s. What makes this thing notable is the unreleased stuff... it's great! As good as anything on any of their other records, really. Weird tracks this good were buried for so long, but this band had a lot going for them. Strange now that they were kinda slagged off at the time except for "Read About Seymour". Buy in now. (RW) (Alive, PO Box 7112, Burbank, CA, 91510)

THE SWITCH TROUT - "Psycho Action!" CD

Oh, the unlikelyhood! A three piece Japanese, instrumental, psychedelic-surf combo on Estrus. Ho-hum... Anyway, it's cool music well played, so it's actually good news. If I could play a damn thing on drums or guitar, I think surf would be pretty fun. The other amusement would be naming songs that have no words. "Searching For My Boots" tickles my fancy-bone, and "Test Driver" is also a very keen title for a surf tune. Enough of my musings, you get the idea. (RY)

(Estrus, PO Box 2125 Bellingham, WA 98227)

TEAR ME DOWN - "III" EP

Holy macaroni! What are these guys saying? Oh, they're foreign... talk amongst yourselves while I figure it out... Okay, got it—Nazis, cops, and hippies are bad, punx are good... so now you know. Enjoyable fast old school style Italian punk, this could easily have been on that "P.E.A.C.E." compilation from many years ago. Lots of angst and group-chanted choruses—the six tracks are over in the time it takes to make your Pasta Roni... (AD) (Angry c/o Fulvio Dogliotti, Via Cornaglia 9, 15100 Alessandria, ITALY)

TEAR ME DOWN



tear me down

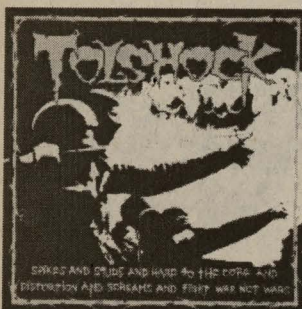
MUSIC REVIEWS

TELEVISION - "Double Exposure" CD

A CD version of a really great boot of these problematic NY "punks" from the mid '70s. Old slugs that they were the GRATEFUL DEAD of the NY punk scene shrivel in the face of these demos and live tracks which feature pre-VOIDOIDS Richard Hell playing songs that would later be cannibalized for that band. These songs date from '74 and '75 and are grittier and looser than the album versions that came out a few years later; taster's choice. Ever since hardcore raised its (admit it) *trendy* head in the early '80s, melody and singing have been persona non gratin. Solos aren't boring if they are riff-based and catchy... like these. If you consider yerself a punk fan you wouldn't have been listening to anything else at this time... oh wait, what am I *thinking*? KISS is punk now, I forgot. (RW) (no address)

TILT - "Viewers Like You" LP

I like this band and everyone makes fun of me and I don't care. I think Cinder Block has one of the best voices in music, punk or otherwise, and lyrics more intelligent than most bands that it's still cool to like. This is a good album with the usual mix of political and personal songs. I like it. So there. (BC) (Fat Wreck Chords, PO Box 193690, SF, CA 94119-3690)



TOLSHOCK - "Spikes And Studs And Hard To The Core, And Distortion And Screams And Fight War Not Wars" EP

What a fucking awesome title... that takes the award for best record name for '99! As for the music... what would you expect from TOLSHOCK besides blistering Swedish thrash? These guys have been going for awhile, and know what they're doing. In addition, the production on this is heavy and distorted. Great, as always. (MW)

(Elderberry, Hakeskog, Ammar Hermans-

vågen 94 KV, 554 53 Jönköping, SWEDEN)



TOMMY & THE BANKROBBERS - "Twilight Zone/Hot Rods From Hell"

Austrians doing 12-bar blues-oriented punk rock. Sort of a kitchen sink effect here, including the electric guitars direct through the board sound, slight tendencies for Metal-like, power-chord grand gestures, and random wah-wah guitars. It has a general indecipherable singing, sluggish-playing feel. Which isn't to say it's bad, mind you. But how come only Europeans put out records that sound like this? Naturally, with a title like "Hot Rods

From Hell" the song is a real hoot, especially the singing—which is some sort of amalgam of heavy metalisms, really fucked-up English enunciations and a mess of thundering drums, pointless guitar riffing... It's the fucking funniest song I've heard in almost three years. (JY)

(Poison Ivy, PO Box 15, 1127 Vienna, AUSTRIA)

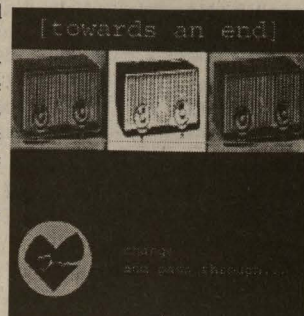
TOMORROW - "Nuovo Punto Di Partenza" CD

Fast thrashy punk rock from Japan sung in Italian. With singalong street punk bits that are sure to get you learning enough Italian to keep up with the breakdowns. (TJ) (Answer, Hase Bld No. 2 B1, 5-49, Osu 3 Naka-Ku, Nagoya City, Aichi 460 JAPAN)

TOWARDS AN END - "Change And Pass Through..." EP

I mean really. All the HOT WATER MUSIC records sound the same already. Octave-heavy, pop emo. What is happening to the straight edge kids these days? I guess they're good at what they're doing. (PA)

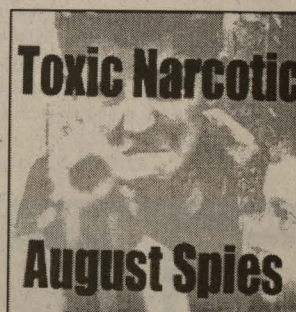
(Lookout, PO Box 11374, Berkeley, CA 94712-2374)



TOXIC NARCOTIC/AUGUST SPIES - split EP

This six song EP is worth getting just for the first song. "Paddy's Leather Britches" is a bagpipe-fueled rock anthem. The bass player plays the pipes while the rest of the band rock and rolls in this fucking great instrumental. The second song by TOXIC NARCOTIC deviates from the first quite a bit—solid, heavy hardcore with brutal vocals. AUGUST SPIES play four mediocre punk songs with a fast tempo. The singer is oh-so snotty and the guitars are glued to three bar chords (almost). No, but really, it might just be worth buying this for the bagpipes. (SR)

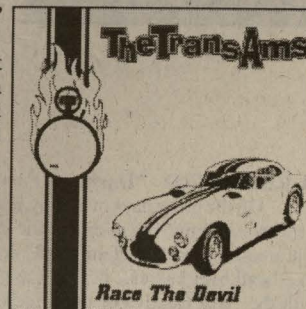
(Rodent Popsicle, PO Box 335, Newton Center, MA, 02459)



THE TRANS AMS - "Race The Devil" EP

This has gotta be the shittiest, most sloppily-recorded record I've heard in a while. Which is a plus! Amateur and goofy with off-key vocals galore. You'll hear no cries of "sell out" for this release. I especially liked the cover of "Like A Prayer". A good "stupid" punk release. (RL)

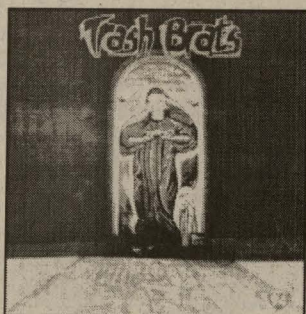
(Meat, PO Box 10203, Fargo, ND 58106)



TRASH BRATS - "Must Be The Cocaine/Civilization's Dying"

Knee deep in the throes of shlock rockdom, the TRASH BRATS eat up Spinal Tap stereotypes like tomorrow. Fueled on spandex, black eyeliner, and uppers, the TRASH BRATS stay the life of the party with their goodtimey r'n'r talents falling somewhere in the nether regions of HANOI ROCKS and VAN HALEN. Go rip me up your best pair of fishnets and roll up a couple dollar bills for a quick toot and you'll be good to go. (DL)

(I-94, POB 44763, Detroit, MI 48244)



MUSIC

REVIEWS

TRIBURBANA - "No Te Calles!" CD

This is a new thirteen song LP with what looks to be seven bonus tracks, taken from an EP entitled "Confession De Un Cerdo", that was released in 1995. Any chance this record had of being any good was lost in the mix. It sounds a little like "Wild In The Streets"-era CIRCLE JERKS mixed with the PLUGZ, early years. If they ever remix this, I'd love to hear the resulting release.

(JV)

(WC, Juan I. Herrero, PO Box 41019, 28080 Madrid SPAIN)

THE TRIPMAKERS - "For Monsters Club" EP

ROLLING STONES-inspired '60s punk. Honestly, this record sounds like it could have been recorded in the sixties, both in terms of the style of the songs and the recording sound. Slow-to-mid-to-faster-paced '60s rock that has just enough edge to get in the MRR door. (KK)

(For Monsters, Casella Postale 201, 09100 Cagliari, ITALY)



TRUST FUND BABIES - "Can't Trust Me" EP

About time these fuckers put something out! You want the patented facile MRR description along the lines of "rock and roll," "straight up," "punk," "quasi-Rip Off," etc? Fuck that, I'll just say it's real good (only complaint is, the guitar could've, make that *should've*, been louder). Two good originals and a cover of the best song from the CONSUMERS' LP. (DD)

(Rapid Pulse, PO Box 5075, Milford, CT 06460)

TURBONEGRO - "Darkness Forever!" 2xLP

Oh the glory days of Happy Tom, r'n'r ass rockets and sailor men ruling the airwaves might be over, but the last days of Sodom and TURBONEGRO captured here on this Hamburg/Oslo live double 12-incher will forever live on... bend over babies... put your ass in the air and relive the sonic rough ride with the "Big Daddy" of punk rock, TURBONEGRO. You horny li'l sluts won't be left unsatisfied. Here you got a host of sublime homo-erotic hits that penetrate like no other, "The Midnight NAMBLA", "Prince Of The Rodeo", "Denim Demon", "I Got Erection", "Good Head"... these are butt a few of the songs that bring back cum-stained flashbacks of the awesome shows they played here in San Francisco... fuck, shows just don't get better than that. Packaged in four-color gatefold and accompanied with color insert, plus a "Darkness Forever" Tour poster, this baby was made to please. (DL)

(Bitzcore, POB 3041 07 D 20324 Hamburg, GERMANY)

TV KILLERS - "Have A Blitz On You" LP

Garage rock from France. The guitar leads on songs like "Fuck That Shit" remind me of AC/DC!! This is tough and sexy. Way better than 95.9% of garage rock contaminating young eardrums today. Go ahead and get it. (JN)

(Estrus, PO Box 2125, Bellingham, WA 98227)

12 AULLIDOS - "Ultima Y Definitiva Estampida De Perros" EP

Crazy, heavy hardcore with dual screaming, at times screeching vocals in a language that I can't understand. Thick guitars along with pounding drums. Think power violence, without the metal leanings. (PA)

(CGS, Bernstorffstrasse 24, 22767 Hamburg, GERMANY)



TWO CENTS WORTH - "Give Up The Gun" CD

Straight forward SoCal punk and hardcore. The fast stuff is very reminiscent of BAD RELIGION. I think it's "Can't Buy the Future" that sounds like a tribute to "Playpen" by SOCIAL DISTORTION. Of course, it's a simply a reflection of those bands and not the real thing. Although if you bought the last BAD RELIGION record, I don't see why you wouldn't enjoy this, seeing as BAD RELIGION are just a BAD RELIGION cover band at this point. (LH)

(AVD, 8370 W. Cheyenne, PMB 109-22, Las Vegas, NV 89129)

UNWISE - "Get Lost" EP

Heavy hardcore punk from Japan with vocals that seem distant and tinny in contrast, and solo guitar silliness between verses. A solid and aggressive release, but it's a little monotonous—both musically and lyrically. It's not easy to distinguish between the songs and doesn't seem worth the effort, though they obviously put plenty into it. Next time? (AC)

(MCR, 157 Kamiagu Maizuru Kyoto, 624-0913, JAPAN)



UP FRONT/BUILDING - split CD

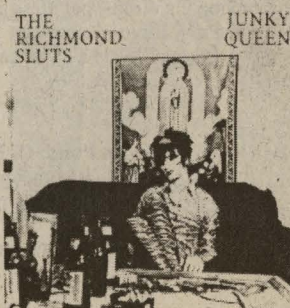
I really wanted to like this CD, but I just couldn't. The UP FRONT stuff is solid melodic hardcore in the vein of IGNITE, but I just can't get past their earlier material, which is much faster and rawer. Those songs are ingrained in my head. The BUILDING whip out three songs of "Youth Crew Style GO!" I am not sure if it was just the recording or the actual musicians, but this really has a generic feel to it. Maybe next time. (RC)

(Sobermind, PO Box 206, 8500 Kortrijk, BELGIUM)

THE UPSETS / THE RICHMOND SLUTS - split 45

Two California bands here. The UPSETS' rockin' "Girl's Got Problems" is a powerful, proto-punky blast which benefits from powerful production, and the SLUTS' tune, "Junky Queen," has a "Personality Crisis" feel to it, though it suffers from a weak echoey mix. Fans of either band won't find any revelations here, though fans of the HEARTBREAKERS might want to give it a listen. (SS)

(Pelado, 521 W Wilson #C103, Costa Mesa, CA 92627)



MUSIC REVIEWS

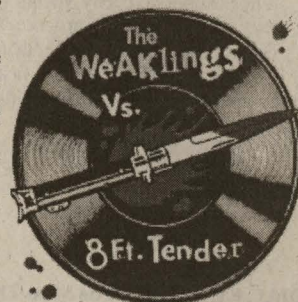


THE URCHIN - "First Recording By The Band Using The Old Weapon" EP

A one sided 7" that is by far the best of their recordings as of late. Two upbeat, crunchy pop punk songs that really rock this time around. You can't beat it when a band shows their energy on a recording. (PA)
(\$6 ppd: Snuffy Smile, 4-24-4-302 Daizawa, Setagaya-Ku, Tokyo 155-0032, JAPAN)

THE WEAKLINGS/EIGHT FOOT TENDER - split EP

Each band does a cover of the other and a cover of a band they were influenced by. The WEAKLINGS do a HEARTBREAKERS song and EIGHT FOOT TENDER covers the WIPERS. Good concept and good record. (DP)
(Wax Vaccine, PO Box 40527, Portland, OR 97240)



VOLUME ELEVEN - "Prole Art Threat" LP

This tickles me just right. There's the 3-D enhanced sleeve art, glasses included. A live radio recording with the silk touch of minimal knob turning. The sonic Polaroid of a rubber band just about stretched too far. But I think these squirrely screamo motherfuckers covering an MC5 song is what puts the biggest grin on my fat face. (TH)

(\$6: Hand Held Heart, 24445 Lisa Kelton Place, Newhall, CA 91321)



VOMIT FOR BREAKFAST/AUTORITAR - split EP

France's VOMIT FOR BREAKFAST takes the cake on this split. They assault you with a whirlwind of blinding fast grindcore, complete with throat-busting dual vocals. On the flip you get Germany's AUTORITAR, who definitely hold their own. They've got that thick Swedish style distortion thing going, occasionally breaking into full-on blast beats. Solid goods here. (RC)

(Bad Card, Vilette, 48 Rue Du Potager,

91270 Vigneux Sur Seine, FRANCE)

THE WEDNESDAYS - "Midnight Songs In The Time Of War" CD

These guys have a garage rock-rockabilly sound. I don't know. It seems like they're trying to do the "sort of rockabilly—I wear a wife beater" sound, but they're not pulling it off. I like their lyrics though. Literary and pretty good. These guys are definitely proud of being from the South. (Alabama). They're even brothers. How cute. There's a weird Bible passage at the end of the lyrics on the insert. I bet their parents made them write that one in. (SR)
(Jackson/Rubio, PO Box 8609, Long Beach, CA, 90808)

THE WILDEBEESTS - "Dimbo Party" LP

.....fuck, first song into this LP and it already rocks my cock!!!!total Billy Childish.... no doubt about it!!!!but, isn't that the POP RIVETS' Big Russ there on guitar?????well now, it's all crystal clear nowthey're family.....!!!!this is a very fine under-produced record album..... "old school" rock 'n' roll done in the MILKSHAKES sloppy style.....fucking killer tunes here dude!!!!SHEEEET!!!!actually, this is much better than anything Childish has put out in the last eight years.....not to compare these dudes to Childish too many times, but like I done said before, they're family.... (SW)

(Alopecia, 35 Mill Lane, Benson, Oxford, Ox 10 6SA, UK)

VUE - "The Death Of A Girl" CD

Shit. I thought this was the VERVE for a second. Naw, this sounds like the garage psych of the '80s. I dunno. They probably wanna be BOWIE but wind up sounding more like the FLESH TONES. It's hard to indulge in pretentiousness without the temptation of profundity. And I'm usually inclined to this sort of thing. (LH)

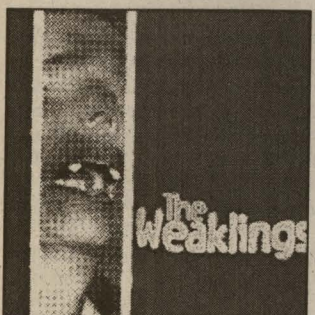
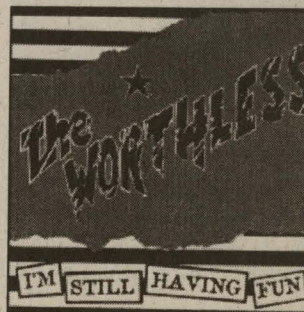
(GSL, PO Box 11794, Berkeley, CA 94712)

THE WIMPYS - "Get On My Van" EP

Side one sounds like RAMONES "Rock 'n' Roll High School"- era. Side two has more of a '50s rock and roll feel with a modern day rock production. Their version of "Maybe Baby" isn't very exciting, but their original "Teenage Dickhead" rocks. I bet these guys are great live. (HM)
(Popo Ball, 2-5-35-405 Momodani, Ikuno-ku, Osaka City 544 JAPAN)

THE WORTHLESS - "I'm Still Having Fun" EP

Produced by Duane Peters, there's some Kerry Martinez like guitar work, and heck, one of the guys even looks like a 'lil US BOMB. Wild... Anyhow, even though they are probably the gazillionth CLASH rip off band out there, they do it better than most of the others trying. All three songs are decent, yet I have a feeling that this group has some better music up their sleeves. You can tell that they have a lot of potential. We'll see. (NF)
(Taang, 706 Pismo Ct, San Diego CA 92109)



THE WEAKLINGS - "Burnt Bridges..." EP

With their ear-popping brand of rockish punk, the WEAKLINGS sound anything but. Their cover of the BOYS' "The First Time" has a grindy feel to it, but since the band mostly says instead of sings their lyrics, the pop feel is pretty much eroded. The other two tracks are closer to the band's true style, replete with rock song structures and screaming lead breaks. Not particularly distinctive, but these guys have aggro galore. (SS)

(SonicTone, PO Box 264, Newport Beach, CA 92662)

MUSIC

REVIEWS

YOUTH ENRAGE - CD

Whoa. Super screechy vocals start the paint peeling immediately — some crazy stuff. Japanese hardcore with some absolutely manic vocals—I can't believe that anyone makes that sound. My throat hurts just thinking about it. Songs are of the "shorter, faster" persuasion, which means you get about fourteen songs in about eleven minutes. Yeah, shorter and faster will get you there!! (TM)

(Straight Up, Kowa Bldg 2F, Minami-2 Nishi-1, Chuou-Ku Sapporo, JAPAN)

ZODIAC KILLERS - "The Most Thrilling Experience" LP

Well, it looks like Rip Off Records has gpt another winner on its hands. Fast, pissed off punk with song titles like "Suicide", "I Hate Myself", "Come On And Die", and "Die Tonight". The only thing that would make listening to this complete would be some nutbag throwing bottles at me from across the room, while I slip on the spilled beer all over the floor. This also includes a cover of ANGRY SAMOANS' "Steak Knife" for those of you that are counting.

(RC)

(Rip Off)

V/A - "Better Than Sevens" CD

"Girl I'm like chocolate... I go straight to yo' ass!!!" brilliant!!! That's going into the Bobby Manic Cheesy Pick Up Line Pouch!! Ha... anyway, this is a comp. I guess the label couldn't afford to press a bunch of seven inches, so instead they just took all of the songs and turned them into a CD because it's cheaper. Not a bad idea, but comps suck. Plus the recording quality varies. This isn't bad though. I'll point out the one and only band on this comp that even remotely matters here: the YOUNG HASSELHOFFS! This band will always hold a special spot in my heart, at first it was just because they gave me a BORIS pen, and they rock but now it's because of their ode to that alien chasin' honey Gillian Anderson!! The VAPIDS and a bunch of other bands are on it too. Look for this soon at a bargain bin near you!! (BM)

(Reinforcement, 96 Egret Ave., Harrington Park, NJ 0764)

V/A - "Brainkiller: Lost Punk Hits From The Americas 1977-'82" LP

A classy-lookin' "Killed by Death" clone that collects some equally classy rarities in one place: the a-side of CRIME's mandatory "Frustration/Murder by Guitar" single, mostly-female San Francisco "bondage rock" band VS, the bitchy HOLLYWOOD SQUARES theme, the debut of Marin County's synth-pop UNITS, art-damaged tweak from the ultra-obscure BOB, along with the SYMPTOMS, the TANKS, GIZMOS, Detroit's MUTANTS, SUB-URBS, CINECYDE... so on and so forth. I like it 'cause it leans more towards the snotty-artie-abrasive edges of late-'70s punk rock and that's what I lean to myself, but I've been told I'm a new waver at heart. Why didn't the PINK SECTION 45 make it onto this? (JH)

(no address)

V/A - "Choice Cuts" CD

The problem with label CD comps is that one slowly realizes the label (or it this case two labels—Trustkill and Ferret) that she/he loves is not perfect. I guess other people might say they have variety. Where emo and lame high profile street punk is concerned, I call it lame. For the most part, this comp is full of hardcore bands like DISEMBODIED, RACETRAITOR and ANOTHER VICTIM, but instead of turning me on to other bands it made me realize I already have these labels' best stuff. (TJ)

(Trustkill, 23 Farm Edge, Tinton, NJ 07724)

V/A - "Decade Of Dissidence—Worst Of The 1 In 12 Club Vol 14/15" CD

This record is a DIY project created by a non-profit making record collective. They record the bands that play in their club and put out benefit compilations. This volume is a benefit for the people of Kosovo. There are 22 bands on this, but some of them are better than others. DOG ON A ROPE, from Amsterdam, play punk in the vein of ZOUNDS, and HAPPY ANGER remind me of the MOB. EXTINCTION OF MANKIND play hardcore from the UK. CRESS are CRASS sound-a-likes, and VOORHEES plays really fast hardcore. Overall, this comp is OK, but it is for a really good cause. Volume 12/13 looks like it would be much better. (SR)

(1 In 12, 21-23 Albion St., Bradford, BD1 2LY, UK)

V/A - "Did Somebody Say Rock!?!?" EP

While a comp with a theme isn't always good (every label sampler CD), a comp without a theme always sucks. All that was required of these bands was that they rocked. Quite the ambiguous theme, until you hear the A+ results. The MUSH-UGANAS, ARRIVALS, AMBITION MISSION, and OBLIVION. As required as the "Iron Columns" 2xLP comp. (TH)

(Smilin' Bob, PO Box 1002, Homewood, IL 60430-0002)



V/A - "Die Deutschen Kommen Zuruck" LP

Seven German bands from the early- to mid-eighties playing mostly straight forward punk rock, with a couple of bands venturing into an '82 California hardcore thing. A good thing about this record is that only one of the seven bands stunk. However, the rest of the songs here are okay, but far from being good enough for a reader such as you to track this record down. (NF)

(Loud Proud and Punk, Hauptstr 22, 37412 Herzberg, GERMANY)

V/A - "Die Zahne Zeigt..." CD

I guess this is a benefit CD for the 'zine *Plastic Bomb*, and comes with issue #28. There's something like 27 songs here and this starts off with quite the bang courtesy of the BODIES and REDUCERS SF, two of the best bands around if you ask me. There's also a shit ton of good German bands on this who play everything from pub rock, to oi, GARY NUMAN-type stuff, and '77 punk. Oh yeah, SF's own WORKIN' STIFFS also serve up a really good tune. One of the better compilations I've heard in some time. (RM)

(Plastic Bomb, Gustar Freytag, Str. 18 47057 Duisburg, GERMANY)

V/A - "Fight The World Not Each Other: A Tribute To 7 Seconds" CD

Well you can't go wrong with a tribute comp to one of the best posi-crew bands of all times, 7 SECONDS. The only two real stinkers here are MORNING BEFORE, who represents the hippy element that was always laying just behind the surface of 7 SECONDS and REAL who ruin "Walk Together...". Some pretty good covers by: GOOD CLEAN FUN, BLOOD-PACT, TIMES FLIES and just tons more. I imagine that there are some hardcore completists out there who will want this, but for me it's the gesture that counts. (ST)

(Reflections / De Nijerheid 30 / 7681 MD Vroomshoop / The NETHERLANDS)

MUSIC REVIEWS

V/A - "Four-Way Split" LP

Four bands: E.M.S., JINX ON THE LUCKY CHARM, TRACHTENGRUPPE, and VIRAGE DANGEREUX that all play a similar mix of middle-finger-response punk rock. E.M.S. and JINX seem to have a more youth crew approach while the other two bands go a little more with a spike leather jacket approach. Oh yeah, the packaging is really confusing, plus there is no country listed in the label address. (JF)

(no address)

V/A - "Hardcore Latino" CD

This is a compilation CD that comes with *The Piohosa's Zine* #7. I am not sure, but I presume that every band on here is from Spain. The variety of hardcore runs the full spectrum, from fast youth crew stuff, to slow and plodding metalcore. The recording quality of each song varies a lot as well. I found about half of the bands to be fairly generic. But it is still rad to hear a bunch of hardcore bands from the other side of the world that I would have probably never heard otherwise. (RC)

(Fragment, Apdo 2247, 09080 Burgos, SPAIN)

V/A - "HC Scene #3" CD

As with past volumes, this comp features a number of bands from Brazil. For years I always thought of thrashed-out punk when I thought of Brazil. Unfortunately, melodic hardcore comps have been trying to rewire my brain. DIAGNOSE and DESORDEM E REGRESSO help me fight the mind control. (TH)

(Lab, Caixa Postal 990, Londrina, PR, 86001 970 BRAZIL)

V/A - "Here We Are Nowhere" CD

Here is a CD compilation. It has tracks on it by bands. Some times the tracks are off of their recently-released full length. UK SUBS, ANTI-FLAG, TURBO AC'S, SWINGIN' UTTERS, BURNING KITCHEN, LINK 80, SNAP-HER, you get the picture. This is pure promotional product and shouldn't cost you more than three bux. Is this a real record label... I dunno. (RW)

(no address)

V/A - "It's All About The Washingtons, Baby" CD

Just what the world needs, a compilation of bands that sound like they want to be on Fat. Actually it seems like every month there is a couple of CD compilations that fit that description. None of the bands are familiar, and since I hope I don't have to hear them again I ain't going to mention their names. (JF)

(\$5: Counterfeit Entertainment, PO box 281, Torrance, CA 90501)

V/A - "Killed By Death Vol. 20" LP

Yep, the hits keep coming on the 20th volume of this infamous series. A mixture of mostly UK and some US acts. The summary here is UK post-mod, punk-medium type bands with compilation cuts (that's cheating, isn't it?) from not-exactly-rare UK comps like "Avon Calling". A few oddities surface here that make things worthwhile, like the clunky-poppy CADS from Canada with "Crabwalk", SF's own TENANT with faux-UK punk leanings, and NY's power poppish COLORS. Included also are cuts from the (not rare) MX-80 SOUNDEP on Ralph Records, and the GIZMOS' "Tie Me Up". In my humble opinion, while the UK stuff is certainly pleasant, none of it really did it for me. This comp is noteworthy only for the weird US/Canadian stuff which is the minority. So take heed. (JY)

(Redrum, Box 237 Hell, NORWAY)

V/A - "Killed By Death Vol. 202" LP

This compilation concentrates on five Spanish bands from the 1982-1983 era. TOREROS AFTER OLE and LA BROMA DE SATAN play fast punk with lots of feeling on side one. On side two, THE ESPASMÓDICOS lead off with five DEAD KENNEDYS-style rants. Next up is LARSEN, with a frantic type of stop-start punk. Good! The last band featured is ULTIMO RESORT, who were formed in 1979, and have a dramatic female lead singer somewhat similar to Beki Bondage. There are some "rock" influences. This compilation could be a worthwhile investment if you are specifically interested in early '80s Spanish punk, and don't want to spring for the originals. (BR)

(no address)

V/A - "Later That Same Year..." CD

A crazy compilation that originally came out as a tape with *Absolutely Zippo* #16. This is a totally enjoyable piece of crap that shows what a total hypocrite I can be. Lovable, but totally sloppy performances and Gilman board recordings from the likes of FUEL, BLATZ, DOWNFALL, FILTH, MONSULA, SPITBOY, PAXSTON QUIGGLY and loads more. I love it, and I'm sure most of you East Bay fans will as well. But I'll be honest—if this came out today and all these bands were from... say... Alabama... they wouldn't stand a chance. Still, you suck if you don't love this. (LH)

(Spam, PO Box 21588, El Sobrante, CA 94802)

V/A - "Minutes Out Of Limbo" CD

A not-too-shabby international CD that has a bunch of relativity unknown bands from around the globe, doing 3 or 4 songs each. The highlights are WHISKEY SUNDAY from the USA, and USUAL SUSPECTS from France. The lowpoint is the post punk stylings of Switzerland's NOUS SUBTERFUGE. Also included are bands from Brasil, Canada, and Belgium. A good effort. (JF)

(Broken Ear, PO Box 660937, Sacramento, CA 95866-0397)

V/A - "New Disorder" CD

I don't think that this was really meant for review. Anyway, it contains bands from just about all the releases on New Disorder Records. I'm a sucker for JACK ACID—some of the others included are, the CRIMINALS, THE GODS HATE KANSAS, the PIST, AMERICAN STEEL, HERS NEVER EXISTED, etc. It's only two bucks to check out what the label is doing. (PA)

(\$2 ppd: New Disorder, 445, 14th St, San Francisco, CA 94103)

V/A - "Not Anymore... Tribute to the DEAD BOYS" EP

The JETBUMPERS, PLEASUREFUCKERS and SPIDER BABIES each play a classic DEAD BOYS tune. All the songs fit on one side of a 7" with a blank flip side... what the fuck? I don't know, why anybody would need this or even make this. The versions are all pretty good, but I'd rather listen to the originals. (HM)

(Kill Yourself, Gualtiero Pagani, Via Cuneo 2, 43100 Parma ITALY)



V/A - "Out Of The Darkness" EP

This is a tribute record to the early 80's band NEW MATH by bands such as TheVLADIMIRS, JACKSON PHIBES, etc. Unfortunately all the tracks that bands choose to cover are off the "They Walk Among Us" LP and the MRR collection only has their "Die Trying" 45. But if the covers are close to the originals, what you have is arty, gothic-style punk a la 45 GRAVE, and early CHRISTIAN DEATH. Not bad. (JF)

(Reanimator, PO Box 1582, Ann Arbor, MI 48106)

MUSIC

REVIEWS

V/A - "Snapshot" CD

Comp of LA suburban scene, which is apparently influenced by SCREECHING WEASEL and the QUEERS. Not bad for a comp, but nothing mind-blowing or stand-out either. Includes THE RATTLESNAKES, the MORMONS, the NICOTEENS, CHOCOLATE, and the ELVIS DISCIPLES. Those were the names I liked. Nothing really stood out from the others, but none were really bad either. (BC)

(Slanted I, 1817 E Hollyoak, West Covina, CA 91791)

V/A - "Speed Kills, AKA Pasta Power Violence II" LP

Wow, this is quite a come up from Pasta Power Violence number one, which was a low-budget looking 7". The bands on that comp were pretty good, so I wondered if, having this many more bands would tend to water down number two. I didn't find that to be the case, although there is more experimental stuff that might not mesh with the overall thrash feel for some people. Some bands are: ENTROPIA, MURUROA, CRIPPLE BASTARDS, SOFFIO, BURST OF NOISE. (JV)

(SOA, Via Oderisi da Gubbio, 67/69 00146 Roma ITALY)

V/A - "Start Your Engines" CD

Looks like I was the lucky winner of every "car" record this month, even though it's been years since I've been behind the wheel. Twenty-eight groups, most of which are unfamiliar to me—BLAZING HALEY, GAZA STRIPPERS, AMERICAN FUSE, FLAME TRICK SUBS, HELLDIVER, SPEEDBUG-GY, LOS INFERNOS, RADIO OUTLAW, LOS CREEPERS, DITCH BANK OKIES, PHANTOM ROCKERS, and other bands comprised of Pabst drinkers and/or goat fuckers. Sounds like the DJ between sets at the Covered Wagon, but there's probably plenty on here that the wallet chain contingent will find appealing. (JH)

(Side One Dummy, 6201 Sunset Blvd. Ste. 211, Hollywood, CA 90028)

V/A - "The Bay After" CD

A bunch of bands from South Santa Monica Bay covering a bunch of older bands that hailed from this same area. Some of the covers are pretty bad/boring takes on good to great songs. Others are really great. The covers that I thought really rocked were 98 MUTE's take on "Fuck Authority" by WASTED YOUTH, "I've Heard It Before" done by the SMUT PEDDLERS, the ONE HANDED READERS doing "Repressed Aggression" and FCP's version of "Wasted". One thing I can't believe is that PENNYWISE isn't on this. Fuck, I'm sure the Policare brothers are pissed! (RM)

(Raw Power, 1637 W. 139th St, Gardena, CA 90249)

V/A - "The Division Has Begun" EP

Here is an all-Connecticut hardcore compilation, that includes FEAR TOMORROW, DEATH THREAT, ONE HUNDRED DEMONS, DIVIDED BY HATE and MAN'S RUIN. While I really didn't find any band on here particularly bad, all the music becomes monotonous and predictable after one listen. This is all the relatively slow and chunky hardcore that has been breeding like wildfire on the East Coast. But the intensity would definitely need to be brought up a few notches to catch my attention. (RC)

(East Coast Empire, PO Box 7295, Prospect, CT 06712)

V/A - "The Tie That Binds" EP

Better than average Richmond comp featuring three bands I've never heard. TRI STATE KILLING SPREE and HANDS HELD OUT are the stand outs on this one, with some decent driving hardcore anthems. I'd keep an eye out for these bands in the future. The ZENTRAEDI sound like fucking SUGARCUBES or SUPERCHUNK or something else I don't understand. Dreamy pop music = bad. (ST)

(Cathartic, PO Box 909, Richmond, VA 23220)

V/A - "Tout à Fond!" CD

"26 groupes pied au plancher", among them the TURBO ACs from the US, 8 LITRE URN from Australia, TABASKO and CRUMMY STUFF of Italy, and a whole slew o' le punque française—TV KILLERS (one of the better tracks off their highly-recommended "Playin' Bad Music" LP), les MOLARDS, ATOMIC SPUDS, les VIERGES, ASTRO ZOMBIES, les APACHES, BRAIN SNEAKERS, les SLUGS, IT!, the BEACH BITCHES, REVOLUTION TIME, BRAIN SNEAKERS, and, most significantly, the INCREDIBLE NOT OF THIS EARTH 'N' HIS FAMOUS BOO-BOOS. A mixed bag, sure, but there's plenty of punk rock 'em sock 'em on here for when you need it the most. (JH)

(TAF, 28 rue de la Méditerranée, 34000 Montpellier, FRANCE)

V/A - "Ultra Swank, Cacaphone Records Sound Action Sampler 1999" CD

A label I've not heard much from, and I've heard of only two out of 22 bands, so I was shocked to find that I wasn't alarmed by suckage. Lots of country-tinged stuff—punk bands doing songs called, "Beer Belly Boogie" and "Truck Driver Blues" might tip you off to what's going on here. The two I knew were JACK BLACK (not a favorite) and The MORNING SHAKES (like them). Others include SPEED DEVILS, the FAILURES, the EROTICS, the DEFECTIVES, the GREMMIES, ELECTRALUXX, and NOGOOD-NIX. Lotta bang for yer buck, though it's probably promo only. (RY)

(Cacaphone, PO Box 6058 Albany, NY 12206)

V/A - "Welcome To Santa Barbara...Now Go Home" CD

A comp from SoCal, duh. Quite a hearty dose of pop punk with the likes of RIVERFENIX, WHIPPERSNAPPER, RX BANDITS, the great SLIMER, and so on. Pretty much everyone from down there except BLINK and FACE AND FACE. Enough SoCal pop punk to make Bobby Manic puke. Decent as far as comps go. (RL)

(Fishbowl, 4869 So. Bradley #18B, #233, Santa Maria, CA 93455)

V/A - "Welcome To The Bay" CD

This 33 song compilation is brought to you by the lead singer of OPPRESSED LOGIC, who have three songs here. It's supposed to be a showcase for Bay Area bands that are often overlooked, the ones that aren't pop punk or PC crap. Actually, the only good songs on this CD are by bands you've probably heard of, like FANG, BENUMB, WORKIN' STIFFS, RANDUMBS, and INTREPID A.A.F., which is Orlando from UNITED BLOOD's new band. The only other decent cuts are those by CHEMICAL IMBALANCE, ACCUSTOMED TO NOTHING, OPPRESSED LOGIC, and RETOX. (JV)

(Industrial Strength, 2824 Regatta Blvd, Richmond, CA 94804)

V/A - "Zombie Shake Vol. 1 1/2—Italian Punk 'n' Roll 'n' Surf Compilation" 2xLP

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Vital Music was ripped off by a group of thieves posing as nice punk rock kids from Staten Island. To date only one person has returned stuff and it was returned scratched & unsellable. That was only after we had a talk with his mommy. Above are the first pictures we have of them. We'll have complete hi-res pictures by next week. All will be posted on our website. If you know these guys please let them know to return the stuff or let us know so we can talk to their mommys too and get our stuff back. Do the right thing guys!

SEE VITAL'S WEBSITE FOR ALL OF THE PICTURES AND EVEN LINKS TO ONE OF THE THIEVES' BAND'S WEBSITE

When we're not obsessing about people who rip us off we are working hard sending tons of great CDs, LPs, 7"s, zines, patches, shirts pins and more to people all over the world. You can write for a catalog or check it out on our website at www.vitalmusic.net

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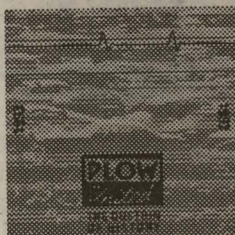
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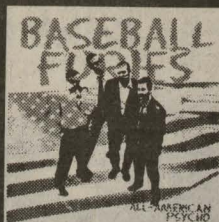
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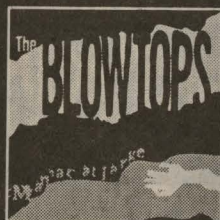
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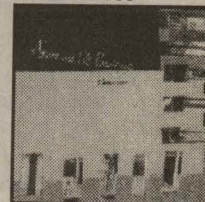
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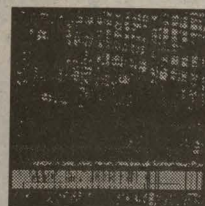
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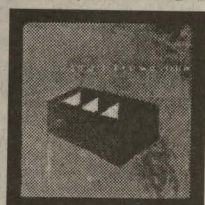
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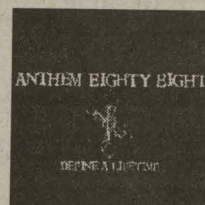
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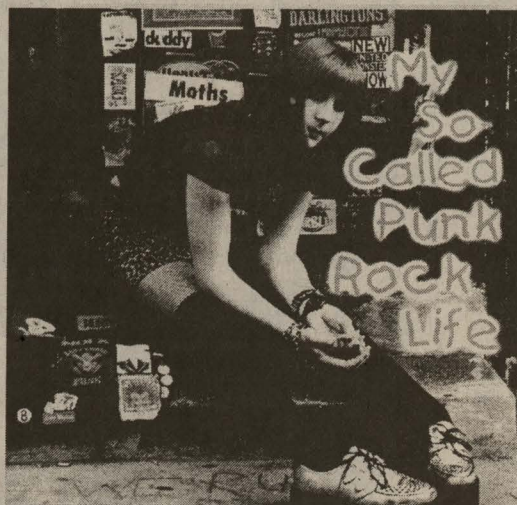
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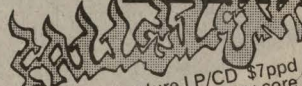


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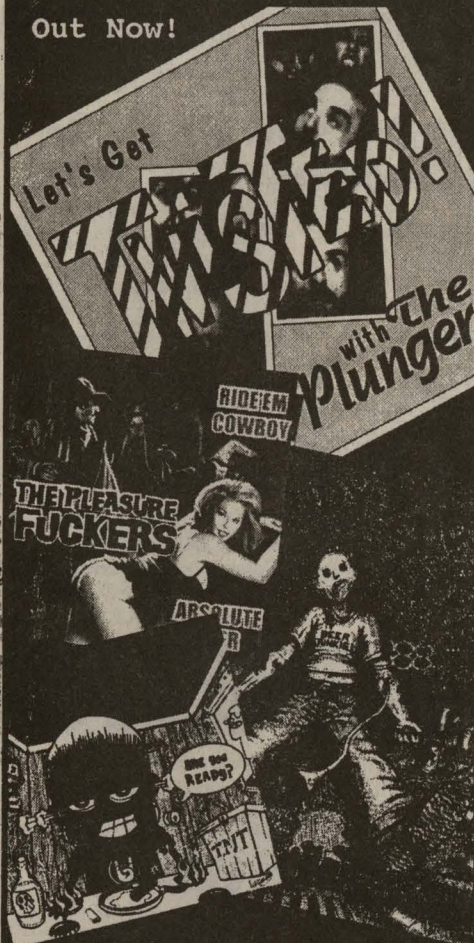
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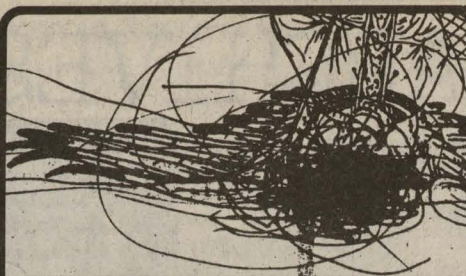
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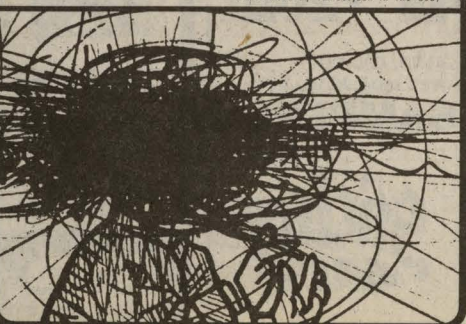
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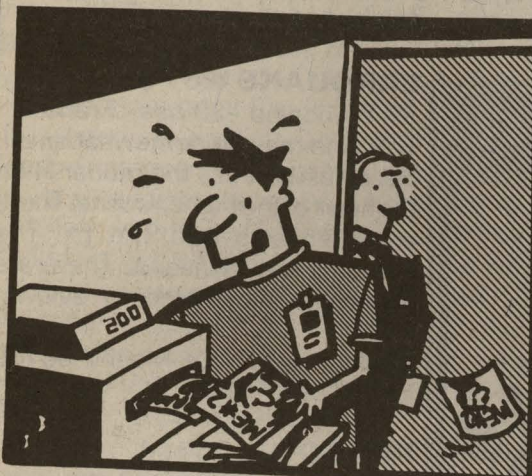
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FANZINE REVIEWS



Reviews by: (AR) Aragorn, (LB) Lily Boe, (BC) Brianna Chesser, (KC) Karoline Collins, (JC) Jeremy Cool, (AC) Arwen Curry (MD) Mikel Delgado, (RD) Raphael DiDonato, (NF) Neale Fishback, (GF) Gardner Fusuhara, (HH) Harald Hartmann, (MJ) Mary Jane, (KC) Karoline Collins, (AM) Allan McNaughton, (JM) Jeff Mason, (JL) Jennifer L. Mushnick, (MN) Mimi Nguyen, (CR) Casey Ress, (DS) Denise Scilingo, (SS) Sean Sullivan.

Please send your zine in for review. Write down any information you want included in the review; method of printing, number of pages, issue number and post paid price. If you want us to include a foreign post paid price, tell us. If you accept trades, tell us. The only information we will include is what you provide us. It's very simple. Hey! Count the pages! You count the pages! Not us, you!

Specific criticisms aside, it should be understood that any independent release deserves credit for all the time and money going into it.

ACHE #1 / \$1 ppd

8 1/2 x 11 - copied - 32 pgs

OK. In an attempt not to alienate the humble editor of this fanzine I will say that it was very good. The interviews with Fugazi and Catharsis were much better than most, and the layout was clean and easy to read. However, I cannot accept the Christian tone of this zine and have to once again say that pledging allegiance to any system of control is against everything that punk/HC is supposed to stand for. The only reason I haven't written off Armen entirely is that he seems smart enough that he'll probably drop the Christian silliness once he gets some distance from his parents. Hopefully. (SS)

167 Cortleigh Blvd / Toronto, ON / M5N 1P6 / Canada

ALL THIS IS MINE #2 / \$2 ppd (or trade)

5 1/2 x 8 1/2 - copied - 28 pgs

This is kind of a mishmash of subjects and thoughts. Sugene is recently transplanted from NYC to the Bay Area and she includes pieces from there and introspections on being here...and ponders the confusion of post college life. There's a really great bit on how every song has a story...namely the memories immediately associated with hearing them. A pretty interesting read. (KC)

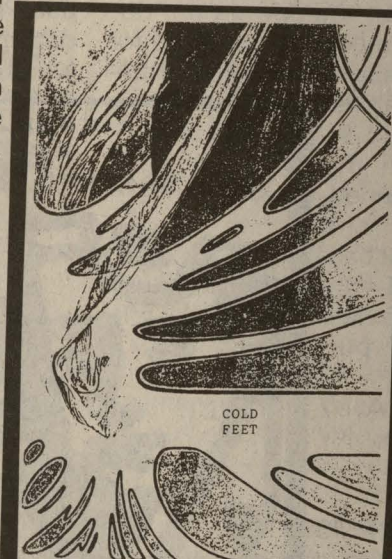
1709 University Ave #5 / Berkeley, CA 94703

THE ARMCHAIR REVOLUTION

#5 / \$1 + stamps (or trade)

5 1/2 x 8 1/2 - copied - 48 pgs

I enjoyed this zine because I did not take it too seriously. I don't really know where the title fits in, but the zine is not dense with anarcho-theory and intellectual bravado. It does have articles on why school sports are lame and alienating, silly and seemingly pointless comics, poetry, a trip to Chicago, quad city scene news, and shit talking in the scene. Lots of random Christian stuff that I couldn't make sense of.



This zine is a sort of mish-mash of perspectives and expression—some interesting, some not. Mostly it is personal and readable. (JL)

348 Island Ave. / East Moline, IL 61244

BACK TO SCHOOL**GUIDE 99-2000 #1 / \$?**

4 x 5 - copied - 32 pgs

This zine is awesome. It focuses on deschooling and is very critical of institutionalized education without being dogmatic and oversimplifying issues involved with education and learning. Included are various articles condemn-

ing compulsory education, urging people to respect and understand the role of teachers, tactics for high school disruption, legal issues involved with written expression, and lots of comparisons between prison and school. I liked that this zine did not portray kids as powerless pawns or victims. It made clear the crappy position kids are in, but insisted that kids have negotiating power within and outside of the system of education. Good times. (JL)

PO Box 2624 / Portland, OR 97208

BEN IS DEAD #30 / \$3.95

8 1/2 x 11 - offset - 132 pgs

Celebrity is the theme of this last issue of *Ben is Dead*

and good lord is it funny! This should be purchased for the Brian Bannon (JFA) tale of having sex with Jodie Foster alone, not to mention the pages and pages of hilarious accounts of run-ins involving the likes of Crispin Glover, Duran Duran, Jon Spencer, Winona Ryder, Bruce Springsteen...just to mention a few. The best part is that so many of the stories are very easy to relate to in that 'oh shit, I've just firmly lodged my foot in my mouth and what the hell do I do now?!' sort of way...and you've just gotta check out the 'guide to being a celebrity stalker' piece. Whoo-boy, this is a must have for anyone that likes a good laugh! Congratulations to Darby and company for ten years of great writing. (KC)

PO Box 3166 / Hollywood, CA 90028

BOSTON H&P FACTSHEET #6

/ free

5 1/2 x 8 1/2 - copied - 4 pgs

This is a wonderful project similar to The List here in the Bay Area. It lists the local all-ages shows and even interviews local bands Bane and Proclamation. (AR)

PO Box 990052 / Boston, MA 02199-0052

BRASS FURNACE GOING OUT #9 / \$2

5 1/2 x 8 1/2 - copied - 32 pgs

Reading *BFGO* is like reading someone's journal or diary. Jane writes about breakups and fuck-ups on a highly personal level. It's well written, though poorly spelled. The only complaint I have is that it annoys me when women seem to define themselves by the men they date. Otherwise it's a good story. (BC)

17229 SW Greengate Dr / Sherwood, OR 97140

CODGER #10 / free

5 1/2 x 8 1/2 - copied - 12 pgs

A couple of personal stories about boozing and girls, a crossword. Unusual format, I took the zine all apart before I realized what was going on. I don't think a staple would go amiss. A decent effort, but a little too personal and heartfelt for me. Free, but I think you should send him a couple of stamps. (MJ)

1020 Falcon / Colombia, MO 65201

COLD FEET #? / \$1

5 1/2 x 8 1/2 - copied - 32 pgs

I guess this is just some guy's boring-ass journal that he decided to type up, make copies of, and try to sell. And he beats his dog. (BC)

2901 Palma Vista / Las Vegas, NV 89121

COUNTER THEORY #1 / \$1

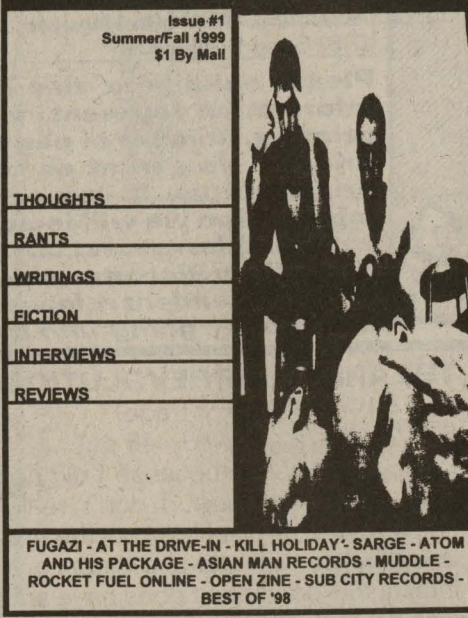
ppd

8 1/2 x 11 - offset - 48 pgs

Pretty emo, looks good. The columns kind of bugged me, but I think that's because these folks are in high school, and I'm...well, that was a while ago. The interviews are good though, At The Drive-In, Fugazi, Sarge, Atom and His Package, Asian Man Records. Over all this is a really excellent first effort from some youngsters (when I was in high school, my goal was to master the

beer bong) and I hope they keep it up because I bet they will do well. (GF)

12850 St Rd 84 11/10 / Davie, FL 33325

Counter Theory ★★★★★**DAMN OPPOSED #3 / 50¢ + 2 stamps**

8 1/2 x 5 1/2 - copied - 28 pgs

This gets big ups for being named after a Simpsons line ("I'm damn opposed! Damn, damn, damn opposed!"), but a big thumbs down for the generic, sloppy interviews and calling the Casualties' lyrics "gay," etc. Interviews with the Slobs, the Banned, A//Political, and Hellnation. Not bad, just not good—another grindzine without any real purpose. (RD)

9 W Lakeside Ave / Lakeside Park, KY 41017

DEADXSTOP #3 / \$1

5 1/2 x 8 1/2 - copied - 32 pgs

This could be so much. It attempts to be personal and political from a sXe foundation, it succeeds at being long-winded, repetitive (several voices, same message), and liberal. I look forward to the direction

this is heading, but not the exit it's currently at. (AR)

8127 Waterbury Dr #203 / Woodridge, IL 60517

EARQUAKE #66 / \$2

8 x 6 - copied - 28 pgs - French

This zine may be somewhat small, but as usual it fills the reader in on the heart of the French scene. There are interviews with The Ex, The Marshes and Hitnaarut. There are also plenty of new record reviews. (HH)

Frederic Leca / Le Menil / 88160 Le Thillot / France

FAGGO # 1 / \$5 ppd

8 1/2 x 11 - copied - 40 pgs

A queer punk zine with eighteen contributors from the US, Canada, and Europe, *Faggo* wants to know, "Where are the boys?" (I hadn't realized there was a dearth of boys in the queer punk scene, but whatever.) There's a wide variety of pieces in here, from the wonderfully titled, "Ya Ever Had A Faggot Kick Your Ass, You Fuck?," to the interview with Paul from Bread & Circuits, to the complex analysis of the media coverage of Matt Shepard's murder. And who would want to miss this heartfelt tribute to Judas Priest's Rob Halford for introducing the leatherman look to the world of metal? Can't miss. My copy

came with a zine called *Poser*, another queerboyzine with punk roots. (MN)

PO Box 1457 Bentall Centre / Vancouver BC V6C 2P7 / Canada

FAMOUS HARD-CORE OF PUNK-LAND #YRU-Y2K

8 1/2 x 11 - copied - 100 pgs

This is a very strange zine. It has been around for years, yet it looks like it is from the mid '80s. Very

cut and paste, with a typewriter. I don't know if this is a good or bad thing. Content wise, it was also odd. It has some articles, interview and newspaper reprints, but some



things seem dated. Probably the best thing about the zine was a transcription of an old *MRR* radio show with Tim, Ruth, Jello and Jeff Bale—an interesting piece of history preserved. What I didn't like was his vendetta against Caroline/EMI. He wastes six pages on it and in nearly every interview asks clueless bands about EMI getting a cut from Caroline. In his six pages he includes an old list of what he calls "EMI corporations, PIGS!". I think the editor is confused by Caroline/EMI owning a company and buying from a distributor/record label. Those are two different kettle of fish. \$5 for this zine? I rather spend my money on releases from corporate label scum like Very Small Records. (DS)
PO Box 987 / San Carlos, CA 94070

FEAST OF HATE AND FEAR

#7 / \$2

11 x 8 - copied - 66 pgs

I rarely review zines from the USA, so when Mikel gives me one it makes me wonder what's up. Well, this zine from Florida is totally weird. It doesn't have much to do with the music scene and lots to do with serial killers, satanism and general mayhem that attacks one's sense of right and wrong. I don't know if I agree with everything in these pages, but I found it fun reading. My suggestion would be to get this zine before the state of Florida locks this publisher up in jail for assaulting middle-class sensibilities. I mean, can such people really exist in Florida? (HH)

PO Box 820407 South Florida / Florida 33082

HAZLO TU MISMO #7 / \$3 ppd (or trade)

8 x 11 - offset - 48 pgs - Spanish
A space-conscious yet dense, *Punk Planet* mates with *Heartattack* layout style, with an architecture reminiscent of the latter—hosts interviews with Discount, Madito Flanders, Ian Mackaye, Garage Fuzz, Catarsis, and Kontrattaque. Columns, record and fanzine reviews follow suit to produce a fine umbrella-zine. (AC)

Htm. CC213 / (1412) Bsas / Argentina

HERE BE DRAGONS #6 / \$2

5 1/2 x 8 1/2 - copied - 36 pgs

When I first picked this up, I was a little overwhelmed by the earnest quality of the writing, feeling that the angst and emotion was a little forced, especially in the introduction where one of the editors is feeling old at 24, and that a friend of theirs who is 29 is such an inspiration, proving that you can be almost thirty and still into punk. Wrong! No one over 25 should do a fanzine, so I hope the fogeys at *Here Be Dragons* enjoy their last days. Anyway, as I read more of the zine, I was blown away

by the quality and diversity of the articles. There's some ho-hum travel writing, but the real meat (figuratively speaking) is in the Vegetarian's guide to kosher shopping, the landlord vs. tenant piece, the discussion of the folly of disposable cameras, the introduction to the Linux computer operating system, the piece on the search for evidence of mountain lions in Arkansas, and the story of Joe Hill, Labor hero. Great read. (AM)
PO Box 8131 / Pittsburgh, PA 15217

HIGH HEAL SLUT #2 / \$3 ppd

5 1/2 x 8 1/2 - copied - 56 pgs

The first half of this zine is brief interviews (with the likes of Aerobitch, Gee Strings, The Wimps and more), and the second part (that being a whopping 28 pgs) is reviews. Most of the interviews were hip, but a gang of the music reviews (mostly the ones of the bay area bands) were either ludicrous, or filled with inaccuracies. In fact, some were actually pretty funny. If the review section was cut and more accurate, it'd do wonders. (NF)
Wim "Retard" Cottenier / Bozestraat 108 / 8501 He ole / Belgium

IDEAS IS MATCHES #2 / \$2 ppd

5 1/2 x 8 1/2 - copied - 36 pgs

Really cool zine from Ireland. There's a great story of the author's summer trip to the West Coast. I could appre-

ciate it, not only because it was interesting and well written, but also because I took a similar trip this summer. There's some cool writing on college, work, and housing. I really enjoyed her writing about practical environmentalism and it's relationship to women and menstruation.

Deeply personal in a way that reminds me of why I like the format of fanzines in the first place. Her stories are personal, but also point out and analyzes broader issues. More like having a conversation with your friend then reading a zine. Something a lot of zines can't pull off. (CR)

57 Woodview / Lucan / CO Dublin / Ireland

IMAGINE #1 / \$2

5 1/2 x 8 1/2 - offset - 48 pgs

Articulating your identity (in this case as Anarchist, Vegan, and Atheist) can be very dangerous. It underlies your motivation in speaking to any issue. It places you as ideological and inflexible. It can be more effective at excluding than including. Regardless, this attractive publication deals with this danger in a very sensitive and appropriate manner. It comes off as more than good intentions, which is saying something. (AR)

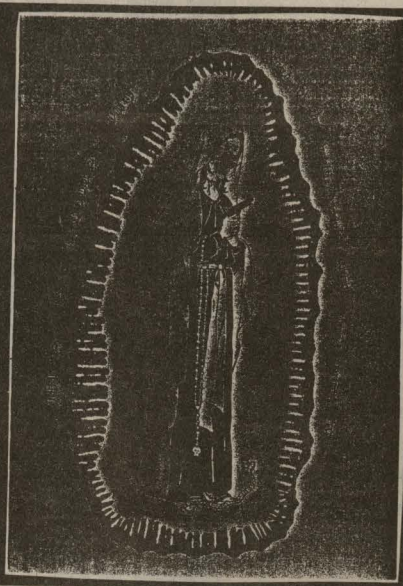
PO Box 8145 / Reno, NV 89507

IMPACT #23 / \$2 ppd

8 1/2 x 11 - offset - 48 pgs

A political zine with columnists and contributors, this zine—while not a stand-out—at least avoids the heavy rhetoric and gets straight to the point with clear, concise, occasionally witty (if short) analyses. This issue includes thoughts on the frightening possibilities of DNA technologies, the religious Left, how to clean your needles, and more, while the cover story looks at abuse in US prisons. (MN)

PMB 361 / 10151 University Blvd. / Orlando, FL 32817



THE JOURNAL OF STABILITY #2 / \$1.50 ppd

5 1/2 x 8 1/2 - copied - 40 pages
Well, according to the note that came w/ this, it is "...kind of emo. And good." I'd say it's fair, articles on caffeine and coffee, guns, some pictures of guys visiting a waste water treatment plant; a haphazard and confusing interview w/ FYP, some zine reviews, etc. Very arty cover. A little too introspective and serious (MJ)
PO Box 35078 / Edmonton AB T5K 2R8 / Canada

MATB PARIADKA #1 / \$4

11 x 8 - offset - 82 pgs - Polish
Folks, having reviewed Polish zines now for the last ten years it amazes me the changes they have gone through since the collapse of the Berlin Wall. They were, in the past, small and copied on a yellow offset that had a foreign feel to it. Now they are offset on quality paper with a crisp, clear layout. The current issue of this long running zine has lots of cool articles on Polish bands, lots of record reviews and lots of cool ads. Obviously the scene in Eastern Europe is healthy and strong, check it out! (HH)
PO Box 67 / 81 806 Sopot 6 / Poland

THE MATCH #94 / \$2.75

8 x 9 - offset - 64 pgs
There is nothing comparable to the Match. Fred Woodworth is the ultimate grumpy man who has been manually printing this magazine for 30 years. His staggering displays of honesty makes one see the difficulty and passion in a life led by ideas. Fred is an articulate proponent of anarchism and analog technology. He is very clear in his disdain for religion, the state, capitalism and cops. He is what every 16 year old anarchist should aspire to be (minus the libertarian bent). (AR)
PO Box 3012 / Tucson, AZ 85702

MAYHEM #6 / 2 stamps

5 1/2 x 8 1/2 - copied - 32 pgs
Anarchist fanzine with some pretty heavy political pieces. Much of this issue revolves around the aftermath

of what I gather to be a riot between the cops and some anarcho-punks, but because the author never bothers to really explain what the actual event was, a lot of this issue was lost on me.



The piece about sexism within the scene kind of bugged me. I have a hard time when men write about sexism without acknowledging their role in it. Several times he refers to what "they"

need to do to cure sexism, instead of "we". Seems like a small thing, but there's a subtle implication that the author is liberated and without complicity to patriarchy. Overall a good read for anyone interested in anarchism in Oregon. (CR)

PO Box 5841 / Eugene, OR 97405

**MEGABEEF** #3 / \$1 ppd

8 1/2 x 7 - copied - 45 pgs
I was afraid when I got this because the name seemed kind of dumb and Nathan announces he loves metal, but this is one of the funniest zines I've read in awhile. It's basically a 19 year old college students jaded, cynical

rant about everything from stupid peers to the nachos at 7-11, but he's actually intelligent enough and funny enough to pull it off without sounding like an asshole. Also features reviews, stories about drunkenness, and grammar lessons, which I'm all for since I'm a nerdy grammar nazi too. And he gets bonus points for being from a DC suburb like me. (BC)
PO Box 16281 / Alexandria, VA 22302

MORAL MINORITY #3 / \$2

8 1/2 x 11 - copied - 28 pgs
This is a political punk zine from Canada. I don't read political zines too often and this one was not winning me over. It includes music reviews and an article about how the media lies. It also has a story about a guy who wanted to get with a girl and thinks her uninterest in him means she thinks of him as a potential rapist due to his large size. Possibly, but maybe she just isn't interested. Not my cup of tea. (DS)

43 Crimp Place / Saskatoon, Saskatchewan S7M 4E9 Canada

MOTORCYCHO #13 / \$1 + 2 stamps

3 1/2 x 6 1/2 - offset - 24 pgs
So this is the illustrious (and notoriously cult-like) all-motorcycle mag I've heard so much about—and an unlucky 13. This is pretty brilliant, since you need to know next to nothing about technical shit (like me) to understand and enjoy the writing of fervent gearheads (like them). The writing is funny as hell, and the envelope came stuffed full of crazy shit and weirdo stickers. The price can't be beat, and these guys will always have a special place in my mechanically illiterate heart. (RD)

PO Box 1564 / Point Roberts, WA 98281

100 PUNKS #10 / free

5 1/2 x 8 1/2 - copied - 16 pgs
This is charming fluff filled with an interview with The Idiots, some local show reviews and a shocking rant against vegetarians. (AR)
PO Box 420865 / San Francisco, CA 94142-0865

100 PUNKS #12 / free (stamps)

5 1/2 x 8 1/2 - copied - 10 pgs

There's not much here, but it's hard to hack on something that's free. Um, there's some live show reviews, a brief news section, a few music reviews and an interview with Subincision. (NF)

(PO Box 420865 / San Francisco CA 94142)

NO LONGER BLIND #4 / \$3

8 x 11 1/2 - copied - 24 pgs

Better-than-average straightedge zine from down under that has interviews with Toe To Toe, Arms Reach, Age Of Distrust and a stolen interview with Earth Crisis. My only question is how the editor of this one justifies running an interview with meatheads like Earth Crisis right next to his defense of abortion rights. Still, all around a pretty decent read that I'm sure is a big help to their local scene. (SS)

74 Gladstone Ave / Wollongong, NSW / 2500 / Australia

PLASTIC BOMB #28 / \$5

11 x 8 - offset - 132 pgs - German Tons and tons of punk in this slick zine from Germany. This issue has interviews with Snap-her, Rasta Knast, Hammerhai, Ohl (one of the original German punk bands) plus lots more. There are also lots of record reviews and cool ads. Finally the damn thing comes with a free CD. This zine is always worth checking out if you are interested in the German or the Central European scene. (HH)

Gustav-Freytag Strasse 18 / D47057 Duisburg / Germany

RUDE INTERNATIONAL #4 / \$3.50 US / \$5.50 CAN

8 1/2 x 11 - offset - 72 pgs

This is a slick, professional looking zine for traditional skinheads that's pretty damn good. Standard format, but the content and the layout are far better than the majority of zines out there. Interviews include: Buster from Bad Manners, Jesse Michaels and Anti-Flag. Plus there's great write ups on Jimmy Cliff and Keith Moon. (NF)

PO Box 391302 / Cambridge MA 02139

SCANNER #5 / \$2 ppd

5 1/2 x 8 1/2 - offset - 72 pgs

Fat as fuck new issue of this UK rag in the tradition of Mad Monks etc. A fairwad of columns this time around, loads of beer-soaked live reviews and loads of interviews, including Electric Frankenstein, Jesse from Op Ivy, Tales from the Birdbath (ex-Sicko), W.O.R.M., Snuffy Smile

Records, and a long one with Shawn Scallen of Youth Brigade. A decent zine and one that I'm always glad to see keep going from strength to strength. (AM)

6 Chatsworth Dr / Rushmere Park / Ipswich / Suffolk / IP4 5XA / UK

SDZ #8 / \$3

8 x 6 - copied - 64 pgs - French

This humorous zine has interviews with the Gorgons, Dum Dum Boys, Cause For Alarm, Raji, and Steve and the Jerks. There are also plenty of



record reviews. Totally cool zine, if you can read French, get it. (HH)

Laurent Levy / Impasse Janine / 95220 Herblay / France

SELF DEFENSE #5 / \$1 ppd (or 3 stmps)

5 1/2 x 8 1/2 - copied - 42 pgs

I had really mixed feelings about this zine. On one hand, some of the experiences of the author seemed inter-

esting and her thoughts insightful. I do recommend it, but came away with the annoying feeling I get from the "college radicals" on the campus where I am a student. Articles include personal discussions of her experiences in AmeriCorps, recent show reviews, her trip "South" that is coming up, hactivism, and interviews with both the band Bald Rapunzel and Ethan Benda of Jackhammer zine. The author seems to dabble in various cultures and causes, with attempted but limited critical insight into her own relationship to those causes and people. Her role as an "observer" in Chiapas and at a hip hop competition in Washington DC is disturbing in its assumed neutrality. I'll stop here. I encourage the author to go further in her analysis of power and how her zine might hijack the voice of people involved in hip hop culture and Mexican people in Chiapas, to name two examples. This is one of the most irksome and interesting zines I have read. (JL)

Marissa / 135 N. Terrace / Wichita, KS 67208

SLINGSHOT #66 / \$1 ppd (free in Bay Area)

11 1/2 x 17 1/2 - offset - 12 pgs

What's going on? #66? Never even heard of it. Well, that's my loss. This is rad. Another really great anarcho newspaper. World trade Organization, Third World debt, porn, radiation, all sorts of socio-political topics are covered. With the folks from the Long Haul collective, Crime-thInc, and all the other groups putting out these amazing papers, the scales are tipping back from Blink 182 type apathy. I hang my head in shame at my ignorance of yet another great group operating in my backyard. Support this, these folks are what it's all about. (GF)

3124 Shattuck Ave / Berkeley, CA 94705

SMASH SUBSERVIENCE #3 / \$2 (or trade)

8 1/2 x 11 - copied - 26 pgs

The editor enclosed a note, reading, "I bet you fucken love reviewing pathetic cliched zines, huh?" My emphatic response would be, "If you already know your zine is pathetic and cliched, why bother wast-

ing everyone's time?" Mostly handwritten (or scrawled, really), completely sloppy, and hardly thought-out, there's some poor stream-of-consciousness, an "expose" on the Moonies, bad poetry, and a tired call for "originality" that reads as petulant and repetitive. The editor's reductive take on feminism is especially annoying; why pretend like you're "political" if you refuse to acknowledge there's such a thing as uneven power relations? Duh. (MN)

Nzingha / 204 Maple Grove Rd. / Mohnton, PA 19540-8845

SPIDER STOMPIN' #4 / \$1
ppd.

8 1/2 x 5 1/2 - copied - 28 pgs
This is an account of a trip some girl took to England with her sisters. Now I can't afford to go to Europe, and probably will never have enough money to go to Europe, but if I do ever go to Europe, I won't spend my time watching horse races and Euro MTV, drinking yuppie coffees and teas and shopping at yuppie stores like Trader Vic's that they have over here anyway, or making fun of the way English people talk and dress. But maybe that's just me, so if you're into that sort of thing, this is the zine for you. (BC)
Lily / 0428 Mercer Hall / 1009 NE Pacific St / Seattle, WA 98105-6620

STAY GOLD JESSE STAY GOLD #3 / \$1 ppd

4 1/2 x 5 1/2 - copied - 20 pgs
A little pocket-sized ramble about graduating from high school, getting drunk / passing out in the sun at the old barn fest, helping out at the Minnehaha Free State, attending the national hobo convention, and getting married. There are lots of spelling errors and it's a bit on the sloppy side, but this zine has tremendous heart. If you don't feel like spending a buck, then send two stamps or something to trade. (KC)
300 W. 14th St. / Lawrence, KS 66044

TEENAGE GENOCIDE #4 / request or trade

8 1/2 x 5 1/2 - copied - 28 pgs
Man, I remember reviewing (I think) the first issue of this and thinking it

was just godawful, but John's made some really great leaps since the first



issue a year ago. There are Trepan Nation and Kungfu Rick interviews, and some columns that are pretty damn fun to read...and it seems like the zine is developing a sense of personality and a good writing niche. At that price, you really can't complain. (RD)

PO Box 912 / Downers Grove, IL 60515

TOXIC FLYER FANZINE # 28 / \$2 US, \$3 CAN, \$4 MEX, \$5 world
8 1/2 x 11 - offset - 62 pgs

I'd like to reiterate what's already stated at the beginning of our zine review section "You count the pages not us!" Counting is not my idea of fun... Anyhow, this is ok, better than most but a few things bugged me about it. That being that most of the interviews were straight boring and the review section was ridiculously long. Otherwise it wasn't bad. (NF)

(PO Box 30158 / Baltimore MD 21212)

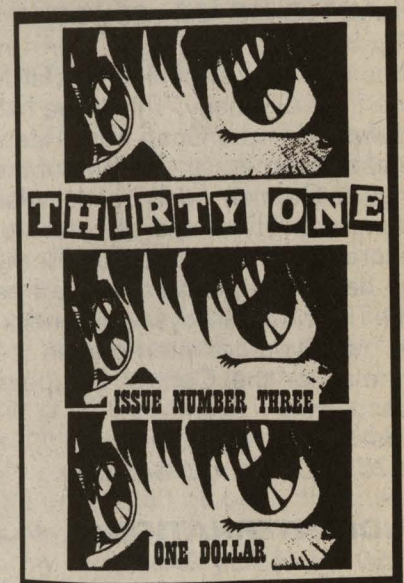
TRAILER TRASH #12 / \$3 ppd
5 1/2 x 8 1/2 - copied - 60 pgs
My fave submission this month, *Trailer Trash* is a meaty zine from freaky old Florida. All kinds of stuff - a list of gross medical stories (how true they are, I don't know), jobs, a great reprint of an old article on Christian boys'

problems and lots more. Nice work. (MJ)

PO Box 15674 / Pensacola, FL 32514

TRIPPA SHAKE #12 / free
8 1/2 x 11 - offset - 24 pgs - Italian
Stefano claims this is the last print issue, and I can only assume that he means it. No screwing around with these guys - they throw visual appeal to the Mediterranean winds in favor of packed, broad but precisely organized reviews of...just about everything you might pick up and "hmm" at while strolling through a flea market of culturally off-centered junk. The criticism is thoughtful and smells like it's informed. Their critical thinking stops short of morality, which means I have to look at Victory ads and other nonsense. But, precious and small pieces of storytelling glint out from the overgrowth of analysis. Check out the site: HTTP://www.val.it/effnet/utenti/trippa_shake/. (AC)

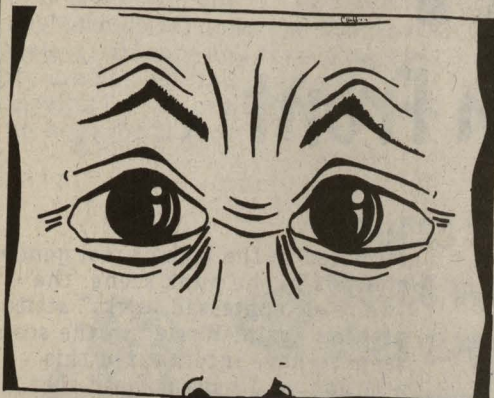
Via Mocale 79 / 50028 Tavarnelle VP (FI) / Italy



UNDERDOG ZINE #27 / \$2 ppd
(free in Chicago)

8 1/2 x 11 - offset - 46 pgs
This zine has always been pretty eclectic, and this is no exception. Aside from local info, and some gossip letters, there are some strange things here: a trip to Arizona, abusive fathers, some thoughts on capitalism...all over the place. I

UNDERDOG ZINE



ISSUE #27

SUMMER 1999

\$2.00 FREE IN CHICAGO



was only 14 questions. A lot of this zine was typed in lower-case, which made a boring zine even harder to read. (DS)
2606 Harford Rd / Fallston, MD 21047

VORTEX FROM THE EAST #17 / \$2

8 x 5 1/2 - copied - 42 pgs - Malay

Coverage: punk / hardcore / thrash / black / death / grind / crust. Interviews with Heretic Angels and the Malaysians black metal band Aes Seahaer (who claim to idolize Hitler and men of similar character) in which the superiority of Eastern vs. Western black magic is discussed. Although this cultural setting is foreign to me, it seems the editor does a good job of nailing these sketchy fucks to some

uncomfortable stakes. This is bizarre, interesting if you go for that whole "evil" thing, and mostly, but not all, in Malay. (AC)

18 PJS 2C/11N / Medan Garden 8th.miles / Old Klang Rd. 46000 / Petaling Jaya Selangor / Malaysia

like that. Especially these days, when so many zines are alike, I really appreciate ones like this. Also, the Underdog Collective is cool and been around forever, hooray for collectives! (GF)

1513 N Western Ave / Chicago, IL 60622-1747

UPRISING #5 / \$1 ppd

8 1/2 x 11 - offset - 16 pgs

Kinda skimpy on content, the thing about this that drove me nuts were all the mistakes. Proofreading, it's all about proofreading. Includes an interview with the Donnas and a couple of those article/interviews with bands. Reviews, an annoying article about the Warped tour, which I have no interest in. And of course, some slags of the folks here at MRR, because you know, I for one certainly do this for the glamour and prestige. This reminds me of those offset magazines you find by the doors of record stores all over. Free in the local area, worth picking up for show listings. (MJ)

PO Box 2251 / Monroe, MI 48161

VIE ZINE #6 / stamps

5 1/2 x 8 1/2 - copied - 28 pgs

This zine from Maryland covers some local stuff, but also has interviews with Sick of It All, the Toasters, and the Rondelles. The Bratmobile interview was kind of useless, since it

TOXIC FLYER FAN ZINE

ISSUE 28
SUMMER 1999

THE U.S. BOMBS

THE KRAYS

ZINEVERGUENZA #12 & 13 / \$1+ 2 stamps

5 1/2 x 8 1/2 - copied - 28 pgs - Spanish

Two issues of a pretty good Puerto Rican sXe zine. The first one is a two year anniversary issue with articles on

sXe, religion, the Spanish scene, zine and record reviews, as well as interviews with Tropiezo and Odio Simple. The other issue has similar writings including a good article on some of the scarier aspects of sXe, (intolerance, and racism) the myth of prisons and rehabilitation, fascism, and interviews with Mente Oil, Malestar, and Man's Ruin. Both are good reads, packed with information about local and worldwide music and politics. A definite must for anyone interested in the Spanish language punk scene. (CR)
C/O Tania / Calle 7/ C-19 / Metropolis, Carolina / Puerto Rico 00987

MORE LISTINGS

PANIC #1 / \$1 or trade

Zine with an eco-friendly slant, some stories, bits of info on stuff like politics, straight edge, interviews with random kids.

PO Box 1016 / Bellaire, MI 49615

REMAINS OF A CAVEMAN #6 / £1

Mostly show and record reviews, also interviews with Imbalance, Rydell.

18 Brangwyn Dr / Patcham, Brighton / East Sussex BN1 8XD, UK

THE PIOHOSA'S ZINE #7 / \$?

This issue comes with Fragment Music's compilation CD entitled "Hardcore Latino". In Spanish, it features interviews with washed-up and/or nothing-to-begin-with half-assed hardcore bands like Better Than A Thousand. Gimme danger.

Mar R.M. c/Flores, 2, #3 B. 28807 Alcala de Henares / Madrid / Spain

TAKE A STAND #3 / free

This is an unattractive zine with an interview with Tilt, a narrative about dealing with the Freedom of Information Act, and some reviews.

0615 SW Palatine Hill Rd #1074 / Portland, OR 97129

WORST #7 / \$?

A glossy but short French zine, with interviews with Anti-flag, Salughter and the Dogs, Scattergun and Red Alert. If I see the same pictures of the Gonads' Garry Bushell in bed with the blonde one more time, I'm going to kill someone.

Pavemusik / BP 5195 / 57075 Metz Cedex 3 / France

PLF

Personal Liberation Front

The Australian zine, personal-ity liberation Front is one of the few fanzines that manages to explore issues in a way that addresses both the political and theoretical ramifications, as well as how the authors are personally affected. The interview was conducted by Casey R. with Kylie, one of the zines authors/ editors.

MRR: How long have you been doing fanzines and what prompted you to start?

PLF: When I first discovered punk, I was very influenced by zines like Riot Grrl, Seditious Intent and Profane Existence, very amazing, enlightening and life-changing zines that I would carry around with me all the time, and which opened up a whole lot of DIY punk possibilities to me. The next stage was the many inspiring conversations Katherine and I had together about punk, politics, gender...everything & we decided the only thing for it was to do a zine! The natural progression of all this was issue #1 of PLF which came out in August of 1997.

MRR: How would you describe your fanzine?

PLF: In the mainstream media important issues tend to be reduced to catchy sound bites and visuals, and in certain forms of punk media it's the same deal with critical issues reduced to basic interpretations and radical slogans. I guess PLF is our attempt to discuss sociopolitical issues but to try to go beyond limited and limiting stereotypes, cliches and empty sloganizing, and to talk about what's wrong with the HC/punk scene, but also what's so motivating and inspiring about it.

MRR: What has been the most rewarding thing to come out of doing your fanzine?

PLF: I get so excited and my heart races when I get mail from people who write to make a personal connection, to communicate and talk about their thoughts on the zine or whatever, to take it to the

next level instead of just reading a zine and then discarding it as you would in a consumer mind set. It's also great getting mail from people who are just getting into the scene, where it's all fresh and they're full of idealism, they just want to do everything and change everything right now. I love that!

MRR: What has prompted you to explore some of the issues that you explore in your fanzine, why do you feel that it is important that your audience be exposed to these ideas and beliefs?

PLF: I like how bands like the Dead Kennedys, for example, would address topics relevant to wider society like authority figures and oppressors, and they would also address issues within the scene like Nazi punx and tough guys. In PLF I guess we try to do something like this by trying to reach people on different levels, so that they could read the zine no matter what their level of involvement in punk is. It's too simplistic to dismiss zines as "preaching to the converted". I wish that was the case! Even in our little free-thinking punk scene, we need to question ourselves and challenge norms that get established in the HC scene. Plus, the "pass-on" value of zines mean that they end up in the hands of a surprising bunch of people, so you always reach more normal and non-punk people than you might realize.

MRR: It seems that increasingly fewer fanzines choose to tackle the subject of sexism in anything but a defensive and reactionary manner. It seems as though it is no longer acceptable to use punk as a vehicle to explore questions of gender inequality, why do you feel that this is an increasing trend?

PLF: Punk sometimes treats gender inequality as a struggle which is unnecessary and divisive to the unity of the scene. There is an ideology of individualism and an emphasis on neutrality that is dominant in punk, where differences are seen as unimportant or invisible: "Why should women/people of color/queers be treated any differently?" This is

reflected in the lack of real gender analysis in the punk scene. the "we're all oppressed punks" attitude prevails again! Women in the scene seem to have internalized this attitude, as I have noticed that when they write columns/zines they constantly feel they have to preface them with apologetic clarifications like "first of all, I just want to say that I don't hate all men" and go on from there to make a point that has absolutely nothing to do with man-hating and everything to do with positive change. There's a famous line from "Because you are a woman"...because men speak about politics/history/literature, but women give feminist perspectives. Likewise, when applied to the HC/punk scene, it seems that men speak generally on punk, and women speak specifically on the role of women in the scene. You don't want to be the token feminist voice in an otherwise gender-blind scene, but if you don't address gender issues and give a feminist perspective, then who will?

MRR: What made your fanzine unique to me, was it's questioning of what are often regarded as absolute truths in relation to gender struggle and sexism, why do you feel that so many fanzines centered around gender issues fail to take a non-dogmatic approach, and what has helped you to?

PLF: It's so important to critique the punk scene for the ways in which it does (or doesn't) deal with gender issues. Even a lot of radical punk/HC and pro-feminist zines revert back to the myths and rhetoric so prevalent in mainstream society to explain gender inequality. A good example of this way of thinking is the myth that men are "naturally" violent due to testosterone and that women are "naturally" non-violent and nurturing because of their lack of testosterone. You can see the testosterone myth being reproduced in the punk scene in terms of explaining tough-guy

behavior in the pit at shows. In this aspect, punk is a microcosm of society, as it tends to reflect and reinforce society's stereotypes, instead of than disrupting or deconstructing them. To paraphrase a dead white feminist "One is not born a wo/man but rather becomes one", which refers to the idea that male dominance and female passivity are not natural, innate or inevitable - if they are, then there's no hope for change.

more emo-personalised style, and I tune out. HC without a message is just heavy metal, and you could say that zines minus emotion are like life without meaning! I think it is so important to address macro/structural/social issues but to link them with your experiences on a micro/personal/individual level - to mix politics with emotions, to mix rhetoric with reality & to avoid the negative connotations of that otherwise harmless little word "politics".

future?

PLF: In these past few months of traveling I have met a lot of people /friends/acquaintances and I don't want them to be just a bunch of names and addresses scrawled on the back of flyers at shows, if you know what I mean. Sometimes you meet someone talking about records or bands or something seemingly superficial, sometimes it's much more, and either way, you see the potential to communicate further.

I guess that PLF is our attempt to discuss sociopolitical issues while going beyond the limiting stereotypes, cliches and empty sloganering.



MRR: What role do you feel that fanzines play in the punk community?

PLF: Fanzines are such an essential part of punk, yet they don't seem to have as much importance in the punk-rock consumerscape as records do. Although I think it's possible to be politicized by music, zines give you a sense of the community & the communication and how global it all is. Zines are the place where all the radical thoughts that get condensed down into song lyrics get explained in further detail, and they show that punk is so much more than music, more than noise if you will.

MRR: Many authors and editors seem to have trouble fusing their politics with how it affects them on a personal level, PLF, seems to be able to do that though, how are you able to fuse these two aspects and why do you feel that it is important to do so?

PLF: When I see a zine with topics like "stop vivisection", "smash the state" and "fuck the cops" although I theoretically support them, in practice they just don't speak to me. I generally assume that the writing in zines like this will be in an impersonal sloganering style as opposed to a

MRR: How do you feel that Australian (or British if that seems more applicable) fanzines differ from American one's?

PLF: Well, Australian zines don't tend to get much distribution in the global punk community, they often contain pretty specific, localized content and apart from that they are somewhat of a rare species! Some Australian zines which have that balance of politics, personalized perspectives and a love of HC punk that make a zine so great including: Burning Times, Penfold Press, Tear it Down, Colostamy Pinata and No Apologies. One observation I have about the Australian zine community -and I think it is a parallel I can make with the American zine community - is that there is a real division apparent between zines which have a gender focus and zines which have a music focus. There are loads of brilliant HC/punk music-based zines and there are loads of brilliant gender-based grrl zines, and it seems to be a case of "never the twain shall meet". In fact, it seems that the grrl zine scene has evolved into a further sub-genre of punk with a completely separate distribution network, and little or no dialogue with the wider punk community.

MRR: What goals do you have for yourself and your zine in the

It's not a huge goal or anything, but it is important to me to make time in the 9-5 to keep in contact, instead of it being a case of "yeah sure I'll write".

I am working on issue #3 of PLF also, and at this stage we will have stuff on monogamy, fat politics, hierarchies in HC, a great contribution on alienation in the scene, x-tianity, interviews, and as for the rest, it's still under construction. A lot of what we've been talking about in this interview comes from ideas in issue #2 so you might want to write to Katherine and I to hook yourself up with a copy, it's \$2.00 ppd.

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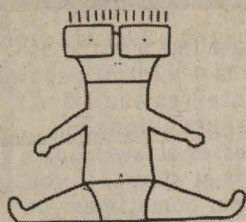
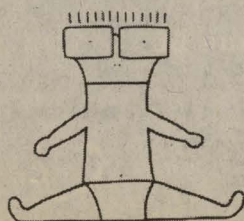


Photo Flashback: DESCENDENTS (1986)



photos by G. Maxam

SUBTERRANEAN MAIL ORDER

GENERATION X "K.M.D. Sweet Revenge" LP

The 3rd GENERATION X studio album, recorded in 1979 but never released, this features the lineup of Billy Idol, Tony James, Bob Andrews and Mark Laff. Gatefold cover, limited edition of 1000, 220 gram virgin vinyl. Spanish import.

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One of the best yet of these great rare punk comps, with a VIBRATORS track ("He's a Psycho") from 1977 that was only released on a Sounds promo comp, an ALTERNATIVE TV track ("You Bastard") from 1977, a MATT GRIM pogo punk track ("At the Hot Club") from 1979, one by Dutch punks REVO ("Blah Blah Blah") from 1980, and 2 tracks by Dutch band DANGEROUS PYJAMAS ("Witte Banen, Zwarte Banen" and "Fashion") from 1982. Pressed on heavy vinyl, with cover reductions on the back. Euro import.

7" \$4.70

"STILL HATE YOUR NEIGHBOURS" comp 7"

Four blasts of dumb New Zealand punk 1980-83: FLESH D-VICE "Baby of My Mind," GORDONS "Adults & Children," NO TAG "No Tag," and BORED GAMES "I Don't Get It." Pressed on heavy vinyl. Euro import.

7" \$4.70

"LATER, THAT SAME YEAR..." comp CD

Originally released in 1992 as a cassette to accompany an issue of that classic Berkeley punkzine "Absolutely Zippo," this has a shitload of vintage tracks by early-'90s Gilman St./East Bay groups like GRIMPLE, SCHLONG, BLATZ, FUEL, DOWNFALL, FILTH, MONSULA, FIFTEEN, SPITBOY, THE GR'UPS, BUMBLESCRUMP, PAXSTON QUIGGLY, JACK ACID, and several others. Also includes a 52-page booklet reproducing all the pages of the zine, plus 2 bonus tracks. A great time capsule into a very influential scene!

CD \$8.75

"PLAYING FOR CHESTY" comp 7"

Three Japanese bands (PERMANENT VOLTAGE, GO DEVILS, and LOVE OR DIE) plus 3 European bands (MEN FROM S.P.E.C.T.R.E., SONIC DOLLS, and WONKY MONKEES) pay homage to silicone wonderfreak Chesty Morgan, with lots of photos of the honoree on the cover. Italian import.

7" \$4.60

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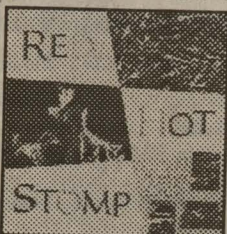
Great debut CD from Tokyo's new killer punk/garage punk trio. Imagine early Blues Explosion plays foot stompin' R&B/Soul numbers. Their sounds are really powerful and aggressive. Anyway it's a best release of Japanese garage bands in 1999. This amazing CD includes 13 their originals and all songs are really killer! It's a must for all garage/punk fans.

PAPPYS - PAPPYS CD

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Pappys is a another new great band from Tokyo's underground. They are young and fresh girls trio. They plays very catychy pop tunes and heavy fuzz punk tunes. The Pappys sounds like Headcoates sings with Mad3. This self titled debut CD has 12 cuts including 3 covers from Shanghais, Lou Reed and Don & Dewey. Must for girls bands fans!

VA - RED HOT STOMP COMP CD



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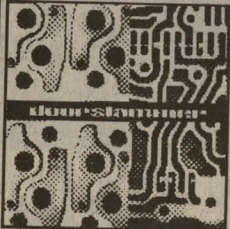
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(1+2CD119)



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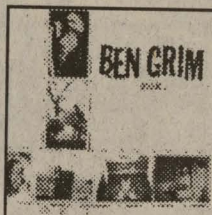
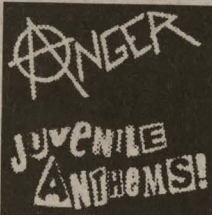
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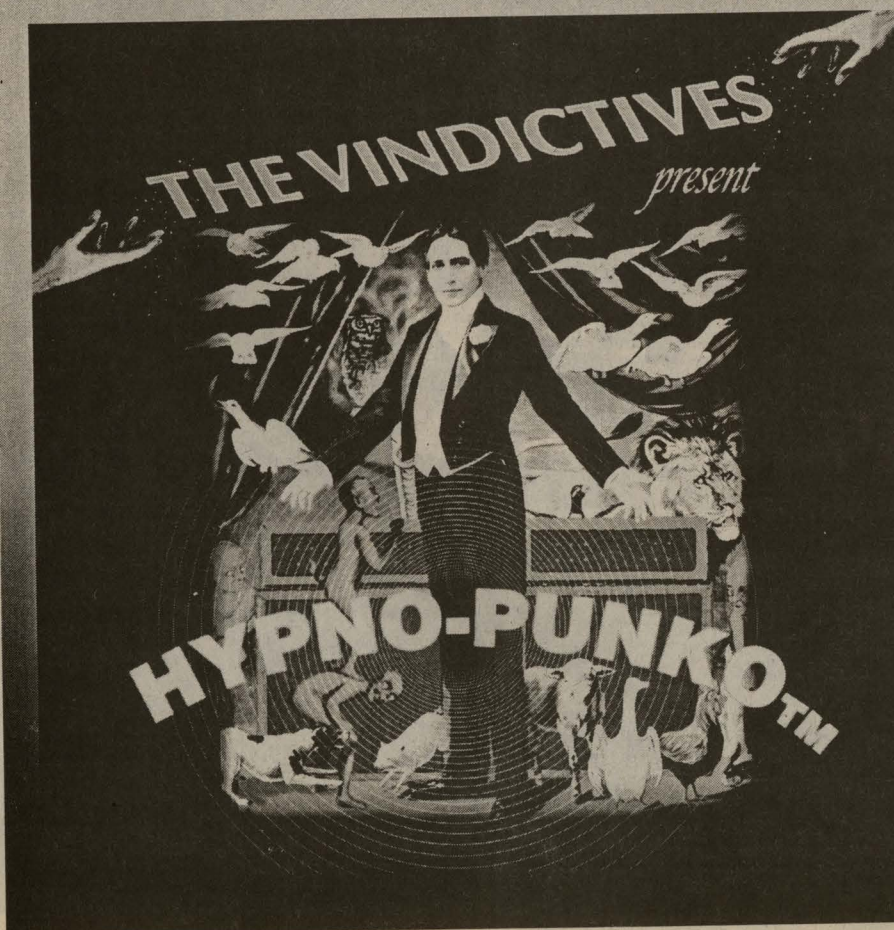
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CAPITAL CITY FANZINE #2 a great garage punk video fanzine interviews with Makers, Candysnatchers, Automatics, plus live video of Lord High Fixers, La Donnas, Electric Frankenstein, Beatnik Termites, Guitar Wolf, Chumps, Fells, & Nashville Pussy. It's 2 hours long pro edited together. Cost \$8.00ppd. George Hewitt PO Box 143522, Austin TX 78714-3522.

THE FUCKERS: records wanted. I have the Block Party/A goddamn Anthem About MAN 7". I want the one about the P.I.N./Crackhouse 7". Any other releases would be appreciated. Records preferred, high quality tapes acceptable. A. De Borba, 518 1/2 N. 15th St., San Jose, CA 95112. ACBorba@netscape.net

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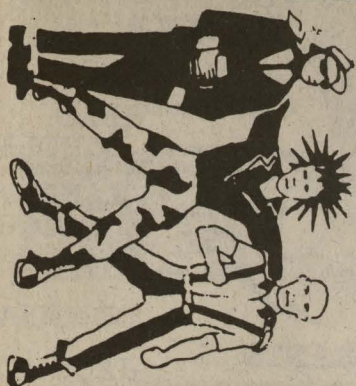
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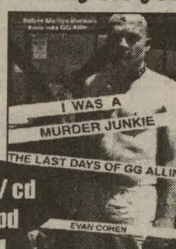
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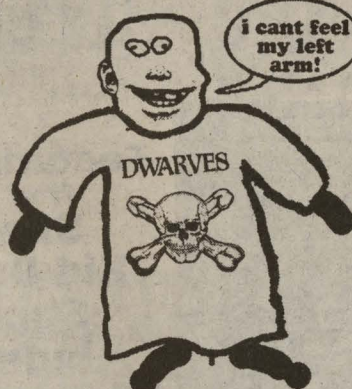
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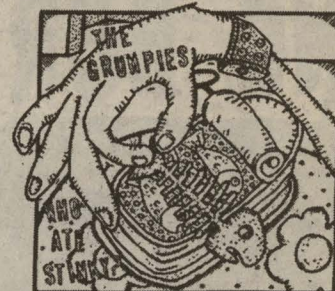


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also includes sex offenders, quincy puns, furious george, pud, hidden resentment, the
criminals, and the 4 letter words. get to know the recess family or live all stark like.

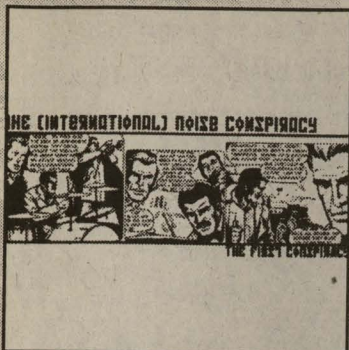
F.Y.P.-incomplete crap vol. 2 cd
the 2nd volume of an 8 part series of vinyl only, compilation out of print and
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faint at heart. 43 songs in all like fuck off for sure, like totally!

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the (international) noise conspiracy

the first conspiracy cd



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Randy

you can't keep a good band down cd

Whoah. Freddy Mercury and Brian May meet an older, wiser Karl Marx at a Propagandhi show in Regina with Moral Panic opening up at a May Day celebration! Absolutely infectious ass-colliding punk rock anthem mayhem!



Also Available; Propagandhi "Where Quantity Is Job #1 CD Weakerthans "Fallow" CD/LP I Spy "Perversity Is Spreading...It's About Time" CD/LP ...But Alive "Bis Jetzt Ging Alles Gut" CD/LP

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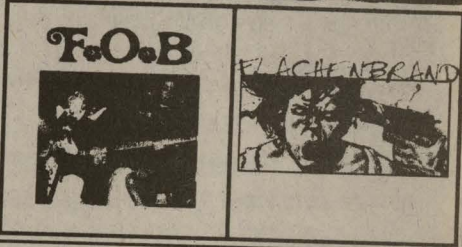
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The Undisputed Heavyweight Champions - S/T cd



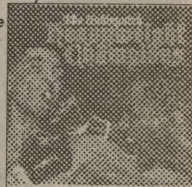
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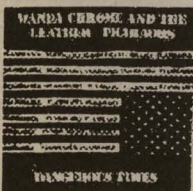
Remember 'Monster Truck Driver'? That was a band we did a 7" for a few years back. Well 'Monster Truck Driver' broke up, but Jay from said band refused to give up and formed 'The Undisputed Heavyweight Champions'. Much like 'Monster Truck Driver' this new band is hardcore, but much faster and even more hardcore than 'Monster Truck Driver' was. In fact 'The Undisputed Heavyweight Champions' are heavily influenced by the legendary 'Poison Idea'. This cd will blow you away! Specially if you like real **HARDCORE!!!!**
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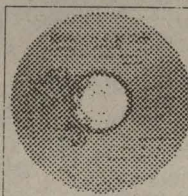
Finally it is out! For those of you who haven't seen or heard Brass Tacks this is what they sound like. Good ol' skinhead rock n' roll with influences by AC/DC, Ross Tattoo and various punk bands. They belt out 14 songs that are unforgettable on this cd. Brass Tacks has been around for almost four years and was on a Helen of Oi comp and they also were on a 7" comp put out by American Upstart zine.



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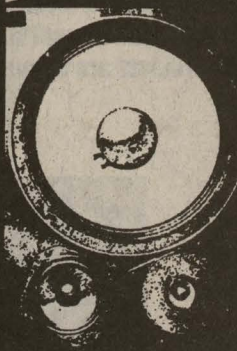
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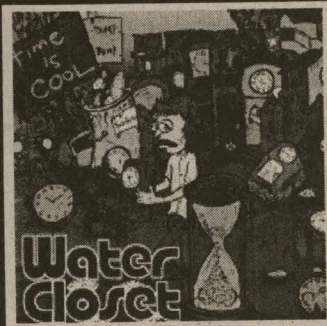
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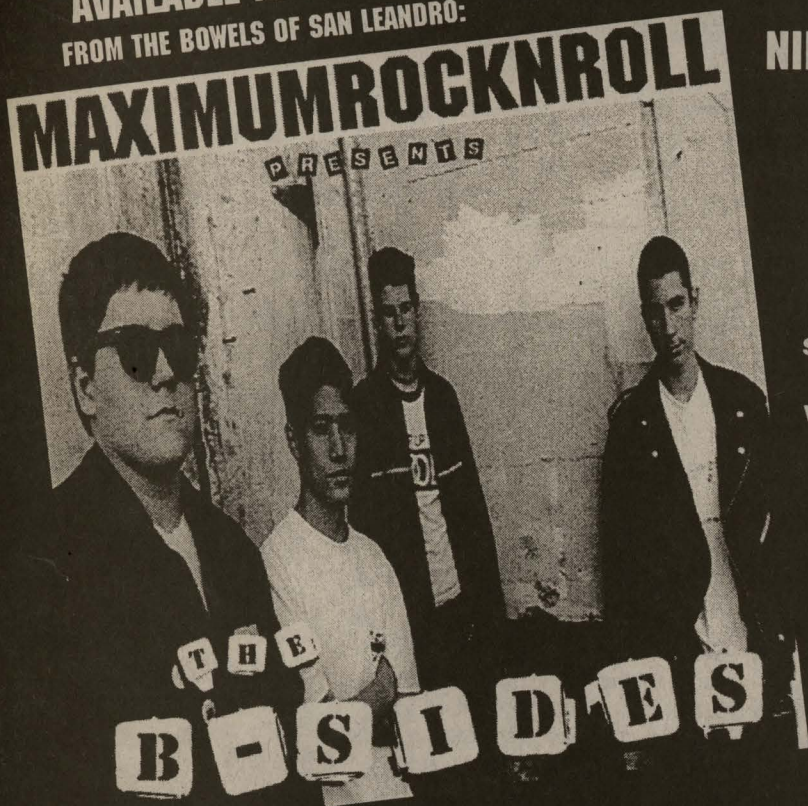


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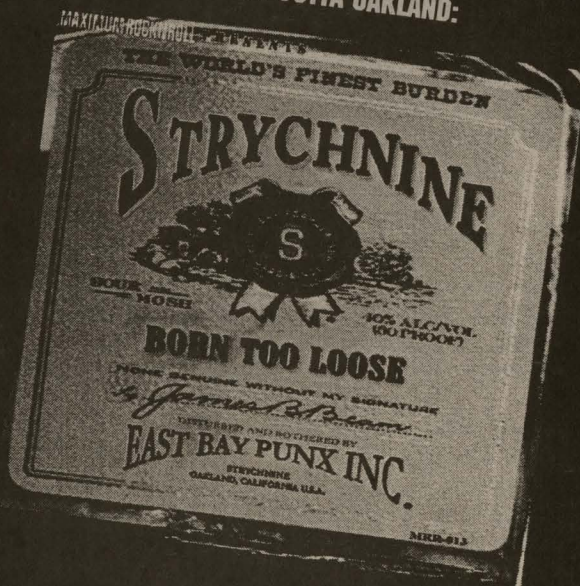
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NINETEEN SONG LP OF EARLY ANGRY SAMOANS AND QUEERS STYLE PUNK ROCK!

B-SIDES - LP

Once I figured out this was played on 45, not 33 as the record says, this record sounded a lot better. Of course, it wouldn't be Maximum without a little misinformation. The B-SIDES play snotty, sloppy, fun-filled punk rock similar to Wimpy-era QUEERS stuff. This release is way better than the last couple of MRR releases, that's for sure. (JF)

AND IN OCTOBER
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THE TRADITION CONTINUES... BOOK YOUR OWN FUCKIN' LIFE #8

Do-It-Yourself Resource Magazine No. 8, 2000

For 7 years MRR has joined forces with various collectives and put together a resource magazine which many of you have sent in listings for, and many of you have utilized in booking tours, putting together compilations, traveling around the world, or just using to keep in touch.

We will be compiling the resources geographically, trying to give as complete a listing of DIY and related activities as possible. The thoroughness of this project will depend on the response we get from people involved with different projects. Listings in this magazine will be free of charge; all you have to do is get on the web or send in a note with the information requested below. Please, if you're sending in listings of many types, break them down by the categories listed below so the typists won't go crazy trying to sift through a mountain of info, and keep the statements or descriptions concise!! If at all possible, please use BYOFL's web page to submit your listing (remember some libraries and computer stores have net-connected computers).

This year is unique in that we already have a perpetually updated database of listings due to the BYOFL web site. In an effort not to include too many abandoned listings in the print guide (we can't tell any better than you which listings are dead), all listings in the database dated previous to March 1, 1999 will not be included. If you have access to the web, please read the instructions on the BYOFL web site to insure that your listing is accurate and will be printed in issue #8. If you don't have access to the web, then submit your listing as you always have by snail mail.

Listings

BANDS: Name/Address/Telephone No./Email Address/Web URL/Brief Description (40 words or less please!)

DISTRIBUTORS: Name/Address/Telephone No./Email Address/Web URL/Specialty (vinyl, cassettes, CDs, zines, etc.)/Area of Coverage (mailorder, wholesale, gigs, etc.)

LABELS: Name/Address/Telephone No./Email Address/Web URL/Brief Description (40 words or less please!)

PROMOTERS/VENUES: Name/(Mailing) Address/Telephone No./Email Address/Web URL/Hall Capacity/Lodging or Food Provided?/Working Terms (guarantee, percentage, etc.)

RADIO STATIONS: Station Name/Band Frequency/Address/Telephone No./Email Address/Web URL/Contact Person/Punk-HC Shows and Times

RECORD STORES/BOOKSTORES: Name/Address/Telephone No./Email Address/Web URL/Specialties

ZINES: Name/Address/Telephone No./Email Address/Web URL/Postage Paid Price/Frequency/Size/Description (40 words or less please!)

MISCELLANEOUS: We also ask people to send in tips on hangouts, cheap places to eat, free clinics, bulletin boards, crash pads, etc. These listings could be especially helpful for touring bands.

Ads

Display ads will be sold to help pay for this project (only for the print edition, not the web version). However, to make this resource issue as fair as possible there will be only one size. We are doing this to make ads just as accessible to the small 20 page fanzines as the big record conglomerates! The ad size available is 3 3/4" across by 2" down or 95mm x 51mm (basically, a slightly elongated business card size). The cost for ads is \$25 which will help keep the cover price as low as possible. Please, only one ad per label, zine, promoter, etc.

Deadline: Feb 1, 2000 - Due Out: April 15, 2000

Submit listings on
the web at:
[http://
www.byofl.org/](http://www.byofl.org/)
(preferred method)

Send snail mail listings to:
The Amoeba Collective
438 Donohoe St, #3
East Palo Alto, CA 94303-1805

Send all ads to:
MAXIMUMROCKNROLL
PO Box 460760
SF, CA 94146-0760

TOP TEN TIPS FOR SENDING IN LISTINGS!!!

- 1) Use the web submission page if at all possible! This will decrease the chance of inaccuracies or your listing getting lost in the mail.
- 2) If you submitted a listing last year and have access to the web, check your listing for accuracy and that it's dated later than Mar 1, 1999.
- 2) Be brief! We're not editors. If you snail mail them, send them in nice and typed or neatly printed.
- 3) Submit them early. Like now! If you go over to the web site it'll only take you a couple of minutes and you won't have to hunt for a stamp.
- 4) Don't use all uppercase (or all lowercase) letters. It makes it really hard to figure out what is part of a name and what is just a descriptive word (and if you submit it through the web site, we'll have to retype it). And punctuation is good.
- 6) We don't need the address and phone number of every member of your band. Pick one!
- 7) Don't send in 18 listings for all the semi-existent bands you're in—just for the ones that are really active!
- 8) Maybe take responsibility for getting your whole scene's listings done, but....
- 9) Check with people before submitting their info for them. Hassle your friends to get their listings in too (the Internet is your friend).
- 10) No certified/registered mail, please!